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1877.

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THE MUSICAL TIMES

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FEBRUARY 1, 1878.

BEETHOVEN AND THE MODERN SCHOOL.

By H. HEATHCOTE STATHAM.

AMONG the composers and critics who represent the modern "spasmodic" school (if we may adopt an epithet originally applied to a somewhat similar development in poetry) it seems now to be regarded as a settled and unquestionable fact in musical generation that Beethoven was the father of this most aggressive class of musical reformers and prophets. The coryphæus of the school—the musician who, whether justly or not, has conquered for himself the highest pedestal of fame among living composers—has distinctly posed as the successor of Beethoven. The Wagner Opera is, we have been told, the Beethoven Symphony turned into its proper channel, within which only it can prove a fertilising stream for the future development of music. Some of the literary satellites who revolve round the sun of Bayreuth put the matter even more plainly and definitely. Instrumental music, they assure us, spoke her last possible word in the penultimate movement of the "Ninth Symphony." The composer himself recognised the fact; and, in addition to the final movement a chorus to obtain the full expression of his ideas, for ever stamped the unaided instrumental form as deficient. After this any further resumption of the attempt at purely instrumental composition was to be regarded as a progress backwards, an attempted revival of a form of art always deficient in its results and illogical in its basis, and now finally to be shelved; and the career of Beethoven was to be considered as interesting and valuable for us mainly as a passage to the Wagnerian form, as the transition from the restricted "dance-forms" of composition to the vastness of the "forest melody" unmarked by form and unshackled by rhythm.

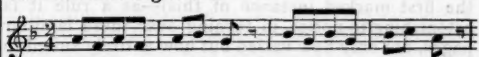
It is yet too early a day to express definite conclusions as to the real value of the new form of dramatic music which has made such a stir in the world, or as to the place it is destined to occupy in the history of the art. Nor would it be possible here, and within the limits of an article, to go into the question of the necessity of rhythmic form in music, involving as it would a philosophical disquisition on the very meaning and basis of the whole art. But the light in which Beethoven is regarded by the modern school, both absolutely and in relation to its own theories, is a more tangible and comprehensible subject for discussion, and one which is of some importance to musical criticism; for whether we regard instrumental music as an end or only as a means, the aims and achievements of the composer who, as all admit, carried it to the highest point, must be of lasting interest in the history and analysis of the art.

The old notion that Beethoven was a composer essentially abnormal, mystical, and given to wild flights and startling surprises, has hardly yet been eliminated from the popular musical mind. Whilst he has thus been misconstrued by the many, who keep up vaguely a kind of survival of the first criticisms that were directed against him by the orthodox *dilettanti* of half a century ago, we find his genius now placed in another kind of false or half light by an earnest esoteric school of critics, who represent him as employed in the continual struggle to give to his music a meaning which eventually he found only possible by the addition of words, as a "tone-poet"

limited and shackled in his art by the fetters of musical form and construction which he tended constantly to evade or rise above, and as achieving his highest efforts only in those latest compositions in which he had more or less realised his emancipation. Waiving, as was observed, the abstract question as to musical forms, what is here contended is that this view of Beethoven's position in the art is absolutely erroneous and inconsistent with the facts presented by his works; that he was essentially an artist in temperament and in method, aiming at the highest and most detailed finish in the greater part of his compositions; and that those in which clearness of musical form is sacrificed (as in some of his later works it is) to the endeavour after a more direct emotional expression, do not represent an advance, but a deterioration, as compared with those in which the form is more complete and comprehensive.

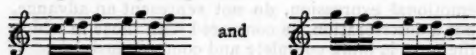
The last clause of the indictment is of course one of those points which are subjects of opinion and of criticism, not questions of fact. But as to the view with which Beethoven himself most probably regarded his art during the greater part of his career, we may put together a strong presumptive evidence in favour of the views here advanced—evidence which may be said to be of a threefold nature, derived from what we know of the man and of his artistic habits, from consideration of the style of his compositions taken separately, and from a comparison of their general tendency when regarded in relation to each other and to the chronology of their production.

In regard to the traits of the man himself it is not safe to take too much *au sérieux* the isolated remarks made by so wayward a man as Beethoven on the spur of the moment, or perhaps in the petulance of contradiction or mystification. It is however on such remarks that the idea of his being essentially and intentionally a "poetic basis" composer seems to have been founded; on his having said, "It is thus that fate knocks at the door" in regard to one phrase, and "Read Shakespeare's 'Tempest'" in reply to a question as to the key to two of his Sonatas: remarks, the motive of which may have a very wide interpretation. At all events, if we are to give weight to these expressions, we must give equal weight to the fact that he pronounced Handel, that most practical of composers, to be "the greatest master of all masters." But if we take what is on record of Beethoven's artistic life and practice, we do not find the shadow of a reason for supposing that he set out with any idea of having a Mission, with a large M. He was an artist with a thorough respect for the *technique* and craft of his art. He might have sneered, in his moods, at Albrechtsberger's contrapuntal studies, but he worked hard at them for all that; and his systematic elaboration of his ideas is curiously shown in so late a composition as the Finale of the "Eighth Symphony," the brilliant and pointed subject of which appears in the first sketch in so bald and uninteresting a form:—



Like every healthy-minded musician—like Handel, Bach, Mozart, and Mendelssohn—he had a strong dash of the virtuoso about him; was proud of his playing, in which he was distinguished for an unusually powerful left hand, and liked to excel in feats of extemporisation. Nothing can be more characteristic of this than the well-known story of his victory over Steibelt, when he "drummed out a subject" from the violoncello part of the latter's Quintett, and proceeded to develop it in a manner that effectually annihilated his *soi-disant* rival (a kind

of modern version of the story of Apollo and Marsyas); and nothing could be more at variance with the modern "moral" view of music, which would deny any value to such an improvisation unless based on a distinct poetic motive capable of being expressed in words. We find this "virtuoso" element continually cropping up in the course of his artistic life, from the time when he electrified the audience, as Ries tells us, by shouting "Bravo!" as the young player got triumphantly through the difficulties of a cadenza which he had (by the composer's permission) introduced into the C minor Concerto, to the latter end of his life when he gave such careful directions to Czerny as to the way in which his nephew should be taught to finger such passages as—



using all the fingers, "so that they may go very smoothly. Such passages may indeed be made to sound very *perlés*, or like a pearl, played by fewer fingers; but sometimes we wish for a different kind of jewel." True, with his lips he inveighed occasionally against "bravura," but that did not prevent him from writing the finest bravura Sonata in existence (the "Waldstein"); and it may be suspected that all he disliked was a composition which was *bravura à præterea nihil*. And how suggestive, in regard to this question of the attitude of the composer towards his art, is the brief note we get from Ries as to the way in which the Finale of the "Sonata Appassionata" came into existence—one of the most distinctly "poetic," certainly, of all his works. They had been taking a long walk, and the composer had been keeping up a kind of howling, up and down, without articulating any distinct sounds. Upon Ries asking him what he meant by this he said, "I have just thought of a subject for the last movement of the sonata." When they got home he "ran to the piano without taking his hat off, and continued storming over the keys for an hour, until the Finale, as we now admire it, was struck out. Then turning round, and for the first time noticing me, he said, 'I cannot give you a lesson to-day, I must work.'" Thus it should seem that this great movement was to a certain extent actually composed at the keyboard, evolved out of an hour's "strum." Yet this was one of the Sonatas concerning which he said, "Read Shakespeare's 'Tempest.'"*

How thoroughly again (to come to our second section of illustration) Beethoven was possessed of that essentially artistic spirit of work which shows itself in the acute critical perception of means to an end, we need not go beyond the range of the pianoforte Sonatas for ample evidence. Although in some few cases he seems desirous of treating the piano as an orchestra—at least of giving to its handling something of the breadth and largeness of style demanded by orchestral composition (the Introduction and opening Allegro of the "Sonata Pathétique" being the first marked instance of this)—as a rule it is astonishing to notice, in turning over these familiar pages, not only how varied but how entirely suited to the means and mechanism of the instrument are the themes and the ornamental devices in which they are set. As to the first point, the invention of ornamental figures for the instrument, no successor among composers for the piano (as Mendelssohn on his own part frankly owned) has a chance after him, Chopin alone perhaps excepted; but, even with the far greater licence of style and manner which Chopin

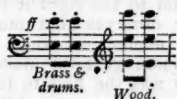
allowed himself, there is a great sameness about his figure passages as compared with Beethoven's. And amid this wonderful variety there is nothing knotty or ungracious for the player. With the exception of the Op. 106 Sonata and one or two isolated bits in others of the late sonatas, every passage, however brilliant and difficult in one sense, lies well for the hand, and presents no unnecessary awkwardness of form or mechanism. Contrast them with the passages written by Schumann and Brahms for the piano, and the superior artistic fitness of Beethoven's style is beyond all comparison, not to speak of its generally superior effectiveness. Even if we put aside the great volume of pianoforte Sonatas, and take the miscellaneous solo works, we may put together a couple of these, the "Variations and Fugue on the Air from 'Prometheus'" (the precursor of the "Eroica" Finale) and the "Thirty-two Variations on an Original Theme in C minor," and find in these the groundwork of the whole series of modern pianoforte effects.* Only one source of pianoforte effect, perhaps, can be said to have been really invented since, that of which Thalberg claims the credit, the sustaining of a theme by raising the dampers while the hands are both employed in ornamental excursions, and which has suffered such enormous abuse among popular writers for the instrument. In fact the subject of Beethoven's method of treating his favourite instrument is far too large to speak of in a paragraph, further than to draw attention to the general evidence which it affords of his artistlike method of work and close attention to the details of his craft, and of the importance he attached to finish of form and suitability of means to the end.

As to the larger question of symmetry of form in composition, it is of course easy to see that in his earlier works, such as the two first Symphonies and the pianoforte works of the earlier period, Beethoven was for the most part as symmetrical in form as Mozart; what is not recognised is that he is so for the most part in his later works. By symmetrical in form it is here meant that he draws out his movements on a fixed plan and adheres to it strictly. Popular opinion has in fact credited him both with more dependence on precedent in his earlier works, and more breaking away from it in his later ones, than is consistent with fact. In the face of such compositions as the C minor Trio (Op. 1) and the A major Sonata (Op. 2), it is nonsense to talk of his being dependent on Mozart and Haydn at the outset. The youthful productions, in which he really was repeating their style, he did not allow to appear in the catalogue of his numbered compositions. On the other hand, although it is easy for those who wish to gain a hearing for musical monstrosities to remind us that the Symphonies in C minor and A major were derided by the players who first executed them, it may be concluded that the non-appreciation of those works arose from the novelty and, to ears of that day, extraordinary character of the themes themselves, rather than from any great eccentricity in the framework of the composition. The first movement of the C minor Symphony is rather irregular in plan, certainly; but the final movement is symmetry itself. Take the slow movement of the A major Symphony again, perhaps the most intensely pathetic thing that Beethoven ever wrote; do we find here that passion is allowed to break the bounds of musical

* The other was the one in D minor, Op. 31. The fact of the expression being used in regard to two works so little connected with each other in date and manner seems to show that the reply was merely a vague observation to turn off the question.

* The "Thirty-three Variations" on Diabelli's Waltz would at all events supply any deficiency of suggestion; but this work cannot on artistic grounds be ranked with the two others. Though larger in scale it is much more loosely constructed, and has attracted an exaggerated interest on account of its difficulties and their splendid execution by one or two great players; a remark which may also apply to the Op. 106 Sonata, the longest but not the greatest of the composer's pianoforte solos.

form? There is just one trivial deviation from the straight path in the bar—



which at least I have always felt to be superfluous in performance, characteristic as it is, as it has no relation to any other feature of the movement; but except that there is not a bar that is not in its right place or that does not seem naturally to result from the plan of the whole, even to the symmetrical incident of the chord for wind instruments placed at the opening and close of the movement, the portal through which we enter and leave this strange region of sighs and consolations. Or take such a work as that called the "Moonlight Sonata," which in style and form was the most complete novelty that even Beethoven ever produced—which was utterly unshadowed by any precedent in pianoforte music—and see if you can find a bar or a note that can be displaced in it, that is not rigidly in keeping with the plan and structure of the whole. The form was new, but it is as complete a form, as strictly adhered to as such, as we could find in any of the works of Bach. Or, to come later in the series, take the two sets of variations in E and C, in the Sonatas Op. 109 and 111, and see whether in these latest pianoforte solos Beethoven is not as symmetrical in form as in the three first Sonatas.* It would be a tempting and pleasant task to carry the argument further by calling attention to the wonderful and delicate elaboration of detail in his great Symphonies; to note how each instrument has its own individual part precisely suited to its genius; to observe how infinite is the variety of little beauties and graces which are all subordinate to the whole design, and never obtrude themselves: but space forbids.

"But the 'Ninth Symphony'"—say the modern critics—"does not the whole of Beethoven's work lead up to that, and does he not in the Finale expressly quit the field of regular form and of pure instrumental music, and thereby acknowledge it to be a thing played out?" Now just look at the absurdity of this argument. Because the last Symphony he wrote had a chorus to it, therefore instrumental music was to be at an end. Suppose he had died after writing the "Pastoral Symphony;" then of course "he had arrived at the conclusion that the right province of instrumental music was the description of nature." Suppose he had died just after the production of the "Choral Fantasia," then we should have had, "Beethoven had recognised that the pianoforte, unsupported by voices, could have no place in the music of the future:" but fortunately he lived to write some of his finest solo Sonatas after this. Then, because the Concerto in E flat was his last and greatest, we have had it repeated *ad nauseam* that he had recognised that the old Concerto form was worked out, and had said his last word in that form; but unfortunately M. Thayer has discovered that the manuscript of nearly the whole first movement of a later Concerto is in existence, of very orthodox form as far as it goes, and the opening

of it was engraved in one of the Crystal Palace programmes, and the piano part commences with a show chain of shakes, a piece of immoral bravura display! So much for theories and facts. But the idea that you can make out a progress from pure music to "poetic basis" music out of Beethoven, an evidence of a theory consistently carried out, is an illusion. Twist him how you will, he will not fit it. The "Eroica" was an admittedly "poetic" Symphony, and its Finale is irregular and rather capacious in form: the next Symphony to it is the most finished work he ever wrote, and the most purely formal of all his Symphonies. The next solo pianoforte work after the "Adieux Sonata" is the Polonaise in C; and the variations which close the last sonata of all are as purely music for the sake of music, as devoid of any effort at inner meaning, as precise in form, as a toccata of Bach's; and this, together with the Diabelli Variations—a piece of the same *genre*, though very inferior—was in progress contemporaneously with the "Ninth Symphony." As to that extraordinary work, the first movement, though very large and sometimes vague in outline, is moulded by a consistent form; the Scherzo is nearly complete in form; the slow movement is one of the most exquisitely finished and symmetrically developed, as well as one of the most beautiful, of all the composer's works. But in regard to the Finale I venture to assert, speaking as a reverential and I trust not unintelligent lover of Beethoven, that in spite of the noble and pure beauty of the leading theme, and of the glimpses of a sublime musical perspective which open up here and there in its progress, the movement as a whole is not what it is asserted to be; that it is not worthy of the position that has been given to it among the composer's works; that much of it is crude, harsh, and formless; that many of those who hear it feel (if they would confess the truth) a certain sense of relief when it is over; and that no educated audience would pretend to think it the composer's crowning work if they did not allow themselves to be led by a clique of critics who have a theory to uphold.

There is one other special point in which Beethoven is misrepresented by the said school of critics. They try to make him out to be an accomplice in the preparation of a modern receipt for composition called the "metamorphosis of themes." This is a contrivance whereby a composer who is deficient in original and spontaneous melodic ideas may, when he has been lucky enough to hit upon one melody, make it do duty for a whole movement or even a whole Symphony, by repeating it with varieties of form and rhythm, cutting out a note or putting one in, and mauling it in other ways; thereby not only exercising a wholesome economy in the use of his ideas, but gaining also the credit of having imparted a remarkable "unity of expression" to his composition. This crutch has been found so useful to lean upon that the literary followers of Liszt and Wagner have felt compelled, in proving their idols to be the hereditary successors of Beethoven, to show that he also leaned upon the same crutch. And very instructive their efforts are. One of them, who is known as a first-class pianist and a writer of indifferent English, and whose playing is heard too seldom and his English seen rather too often, attempted a little while ago to cut Beethoven to fit this theory, in an article directed to that end in *Macmillan's Magazine*. Among the few examples which this critic was able to make out in support of his view, it will scarcely be credited that one was an attempt to see in the theme of the Fugue of the B flat Sonata a repetition of the theme of the first Allegro, by arbitrarily picking out certain notes in the scale passages of the fugal theme and empha-

* Since the above remarks were written I have chanced upon the following passage, certainly very *apropos*, in Beethoven's notes to his own contrapuntal studies, which shows that his symmetry of form in his best works was the result of deliberate and early formed judgment. Excusing himself for neglecting some of the strict rules of the theorists, he says, "Let me not be supposed to advocate an impetuous contempt of the great principles of art, which are unchangeable. I would only say that as time advances art has also advanced in many things. Invention and fancy must not be denied the rights and privileges of which schoolmen, theorists, and barren critics would gladly deprive them. . . . And yet I would advise a composer rather to be commonplace than far-fetched in his ideas, or bombastic in the expression of them."

sising them. Another example lay in the comparison of the closing chords of the first Allegro of the "Waldstein Sonata"—



with the opening bars of the following slow movement:—



Granting the asserted resemblance of the two passages, which it is not very easy to see, the first one is not a "theme," hardly even a "phrase;" it is a mere battery of chords to close the movement. But the absurd part of it is that the critic, in his anxiety to discover what he was looking for, forgot the fact that the Adagio was not the original movement—that the Allegro was originally followed by the now well-known Andante in F, afterwards discarded because it made the sonata too long, when the present short Adagio was substituted. Any idea therefore of the one movement being evolved out of the other in the progress of composition must be set aside. Such are the straits to which people are driven who are determined to find their artificial theories in Beethoven's music.

The foregoing remarks merely glance at and suggest a view of a subject far too large to be illustrated in detail here. But if, as is believed, the unbiassed study of the life and works of Beethoven, apart from any attempt to make a theory, shows him to have been not only a poet in feeling and expression, but also essentially a consummate artist in musical form—if we recognise that, where in a few instances in his latest compositions he has comparatively neglected form and finish, there he has also fallen below his usual mark in his effect upon competent and unprejudiced listeners—we must conclude, whatever the future of music may have in store for us, that no theory of the art which excludes symmetrical form and finish and subordination of detail can really claim to be based upon the art of Beethoven, except in the sense of being an amplification and systematic reproduction of his few comparative failures.

MUSIC IN CONNECTION WITH DANCING.

By CHARLES K. SALAMAN.

(Continued from page 16.)

Music and dancing are identified to a great extent with the drama of ancient Greece and Rome. The chorus originated the drama. The term *choros* was used for the song and dance, as well as for the singers and the dancers. In its inception the chorus was a festive choral dance. In like manner the term *orchestra* was used for the performers of the dance and also for the place in which they danced. Tragedy was the development of human passion, expressed by means of language, dancing, and singing. The chorus moved slowly or rapidly in accordance with the expression of the verse they sang. They advanced and retreated in three rows of five dancers,

or five rows of three. When they moved from the right hand to the left it was called *Strophe*, when from the left hand to the right it was called *Antistrophe*. Brumoy observes that music was only a more agreeable manner of vocal expression, as dancing was a more graceful mode of movement. Tysias (B.C. 556) was the first to teach the chorus to dance, and for that he received the name "Stesichoros." He is mentioned by Plutarch among the early melopœists, whose custom it was to adapt their verses to appropriate melodies. Out of the choral hymns which were sung to Bacchus, with movement and gestures, arose Tragedy. The magnificent Chorus to Bacchus in the "Antigone" of Sophocles is regarded as an image of the ancient Greek tragedy in its first rude state. The goatlike appearance of the satyrs, who sang and danced the Bacchic hymns, is said to have suggested the term *Tragedy*. Comedy was at first styled *Trugodia*, in consequence of that kind of dramatic entertainment being associated with the season of the grape harvest. Both tragedy and comedy were invented in Icarium, a small village of Attica. At the Bacchic festivals, which partook of a religious character, a goat was sacrificed by the priests, amid joyous choral songs and dances. A *dramatis persona* was afterwards added to the chorus. This actor recited verses, with mimetic movements and characteristic gestures, alternately with the chorus, which, in consequence, become subsidiary to the *dramatis persona*. This was the simple form of the Tragedies of Thespis. Then Æschylus appeared, B.C. 525, and added to the chorus many *dramatis persona*, developing tragedy into a broader and nobler form.

A dramatic poet of antiquity was expected to possess multifarious qualifications. Skill in the arts of music and dancing was necessary to enable him to teach the chorus to sing and to dance. He had often to compose music to his own verses. Aristophanes in one of his comedies represents Æschylus saying,—

I myself taught these dances to the chorus,
Which pleased so much when erst they danced before us.

The choral odes of his dramas are said to have been long held in remembrance, on account of their exquisite sweetness, and the purity and loftiness of their tone. Aristophanes said of his songs, "They are as sweet as the honey of the bee;" "He is the master of all singers." But though the verse of Æschylus has the sweetness of honey, it is more characterised by the majesty and wild grandeur of the sea, as, for instance, the choruses in "Prometheus Bound."

Telestes was the chorus director. In Æschylus's tragedy, "The Seven against Thebes," he made all their acts intelligible by means of dancing. In the "Euménides" of Æschylus, the chorus of the *Erinyes* moved round and round in solemn weirdlike measure, while they chanted the following verses:—

Come, then, let us form our chorus,
Since 'tis now our will to utter
Melody of song most hateful,
Telling how our hand assigneth
All the lots that fall to mortals, &c.

PLUMPTRE'S Translation.

Sophocles and Euripides still further developed the genius of tragedy, which, "in its pure and perfect state," says Francklin, "was made subservient only to the noblest purposes, and sacred to truth, religion, and virtue. This species of the drama attained to its highest degree of perfection in the time, and under the direction, of the immortal Sophocles, the acknowledged prince of tragic poets, the admiration of all Greece, the envy of his contemporaries, and, in a word, the Shakespeare of antiquity."

In the second *Antistrophe* of the Chorus to Bacchus, in the "Antigone" of Sophocles, which Mendelssohn has so magnificently set to music, we discover the true relationship of dance and song to the drama of the ancients:—

Immortal leader of the maddening choir,
Whose torches blaze with unextinguished fire,
Great son of Jove, who guid'st the tuneful throng,
Thou, who presidest o'er the nightly song,
Come with thy Naxian Maids, a festive train,
For thee the dance prepare, to thee devote the strain.
FRANKLIN'S Translation.

Thespis, Pratinas, Cascinius, and Prynichus were designated the "dancing poets," because they not only made their dramas depend in a great measure upon dancing and singing, but, while directing the performance of their own plays, they taught the chorus to dance; and they did not always limit to them the instruction they gave in the terpsichorean art.

In the departments of literature and the fine arts Rome borrowed from Greece, but, being specially a warlike nation, the Romans did not exhibit so fine a taste, nor so great a passion for the highest branches of the dramatic art, with its essential accompaniments of music and dancing, as the Greeks.

Fescennia, a city in Etruria, lent her name to a kind of dramatic entertainment, consisting of chanting and dancing with suitable gestures. The harvest celebrations, which induced hilarity and license, suggested the Fescennine verses. With this primitive kind of semi-dramatic performance the Romans were entertained for nearly three centuries. Rome was visited by a terrible pestilence about B.C. 364. In order to withdraw the attention of the people from its devastating effects, the Roman Senate invited to the city a company of actors from Etruria, to assist at the celebration of their festivals. Livy tells us that, as the Romans could not understand the Etruscan language, the foreign actors did not speak, but described by mimetic action and music only the scenes they desired to represent. They placed themselves in attitudes to the sound of a flute. The Romans were fascinated with this novel foreign importation, which they declared was infinitely superior to their own dramatic representations. They neglected their ancient Fescennine verses, and encouraged the introduction of dance and song into all their entertainments. This modification led to another kind of dramatic performance, which obtained the title of *Satura* or *Satire*, because it was composed of every kind of verse. These *Satires* were recited with suitable action, and accompanied by dancing and instrumental music. They were specially remarkable for wit, sharp banter, and brilliant repartee.

Horace, Juvenal, and Persius borrowed the idea, and wrote poems under the name "Satire" which have become immortal. Scaliger was under the impression that the ancient satiric poem of Rome was derived from the Greek (*σατυρικός*). It has, however, been proved by later scholars that the Roman satire had no relation whatever to the earlier satyric drama of Greece, which came from an entirely different source. Livius Andronicus, a famous dramatist (B.C. 200), introduced other changes into the Roman drama. Whilst he danced to the accompaniment of a flute, he assigned the acting and singing to a younger member of his dramatic company.

The Roman pantomime was carried to perfection in the reign of Augustus, in the first century; and that kind of dramatic performance maintained its popularity up to the sixth century. Pantomime was the designation of the entertainment as well as of the performers (*mimi vel pantomimi*). The pantomime was to be "all the actor." A deep political design is supposed to have influenced Augustus in the institu-

tion of the pantomime, viz. to divert the thoughts of the people from dwelling on their loss of liberty. "The pantomimes," says Gibbon, "expressed, without the use of words, the various fables of the gods and heroes of antiquity, and the perfection of their art, which sometimes disarmed the gravity of the philosopher, always excited the applause and wonder of the people. The vast and magnificent theatres of Rome were filled by 3,000 female dancers, and by 3,000 singers, besides the masters of the respective choruses. Such was the popular favour which they enjoyed, that, in a time of scarcity, when all strangers were banished from the city, the merit of contributing to the public pleasures exempted them from a law which was strictly enforced against the professors of the liberal arts." The historian Ammianus complains that the streets of Rome were crowded with females whose sole employment appeared to be curling and dressing their hair. The Roman historian tells us that, since the fall of the Republic, the tragic and comic muse of Rome, who seldom did more than imitate the Greeks, were now quite neglected, and that "their place was unworthily occupied by licentious farce, effeminate music, and splendid pageantry."

In the time of Augustus there were two very famous pantomimes, named Pylades and Bathyllus, between whom there was strong rivalry and constant warfare. The former was the favourite of the plebeians, the latter of the aristocracy. Partisanship was as warm then as in later times between the Handelites and Buononcini, and the Gluckists and Piccinists. The noble Mæcenas, who had owned Bathyllus as his slave, manumitted him on account of his dramatic talents. Bathyllus had invited Pylades to Rome, and had obtained for him the favour of his own patron, who procured for both pantomimes the patronage and countenance of Augustus. Bathyllus—who was an Egyptian, a native of Alexandria—composed the tragic dances, and added to them a kind of "Ode to Apollo." The dances of Pylades are described by the ancient writers as "stately, pathetic, and laborious."

A theatre was built expressly for Pylades and Bathyllus capable of holding 80,000 persons. It was always filled in every part. Horace compares the applause of the Roman spectators, and the expression of their disapproval, to the rushing of waters. It is not difficult to imagine what must have been the roar of such immense audiences. In addressing his friend Mæcenas, he says,—

Vile potabis modicis Sabinum
Cantharis, Græca quod ego ipse testa
Conditum levi, datus in theatro
Cum tibi plausus,
Care Mæcenas eques, ut paterni
Fluminis ripæ, simul et jocosa
Redderet laudes tibi Vaticanæ
Montis imago.—*Car. l. 20.*

Sabine wine poor thou'lt drink in modest goblets,
Into Greek cask I myself racked and sealed it,
Knights and dear Mæcenas, when the applause:
Theatre hailed thee;

So that the banks of thine ancestral river,
So that in choral symphony the sprite-voice
Haunting the Vatican mountain, sportive Echo,
Rang back the plaudits.—*LORD LYTTON'S Translation.*

Pylades was a man of inventive genius, and introduced many dramatic reforms. To the Roman orchestra, which before his time consisted only of flutes, he added every known musical instrument, besides a chorus of dancers. The emperor re-proved Pylades for the rivalry which continued between him and Bathyllus, and which too much engaged the attention of the Roman people. Pylades replied boldly, "It is expedient for you that the attention of your people should be occupied with our quarrels." He was once banished on account of the pantomime disputes, but was soon recalled.

The earliest metrical compositions of ancient Rome appear to have been the Hymns which were sung and danced by the Salii, the twelve priests of Mars, to the honour of that god. The Salii was an institution of martial priests, who made dancing and music a very important part of their worship. The Salian festival began on the 1st of March and continued for several consecutive days. During that time the Salii sang and danced about the city of Rome appressed in a picturesque costume, of which Plutarch gives the particulars, their heads being covered with a conical-shaped cap of great height. They had charge of the *ancilia*, or sacred shields of Mars Gradiva. While they sang hymns and danced they struck their shields with a short kind of rod, in order to mark the rhythm of their steps and bodily movements. Their dance was intended to give an idea of martial ardour, exercise, and activity. There was no approach to levity in their gestures; but, on the contrary, they were stately and dignified, and calculated to impress their spectators with sentiments of awe and reverence. The priests were selected for the nobility of their countenances and the majesty of their deportment. Only such as could support the dignity of the sacerdotal office were deemed qualified to become members of this martial institution. The sons of patricians only were considered sufficiently noble to be admitted as members of the priestly order of the Salii. The following is Horace's poetical allusion to the festival of the martial priests:—

Nunc est bibendum, nunc pede libero
Pulsanda tellus, nunc Saliaribus
Ornare pulvinar deorum
Tempus erat dapibus, sodales.—*Car. i. 37.*

Now is the time, companions, for carousal,
Free now the foot, to strike the earth in dances,
For Salian banquets now

Decked be the couches on which the gods repose.
LORD LYTTON'S Translation.

The Bacchanalian feasts, or *Dionysia*, were among the most famous of the ancient Roman festivals. The leading incidents of the wine-god were on these occasions represented by mimetic dancing and music, both vocal and instrumental. Those who entered with spirit into these wild orgies, crowned themselves with garlands of fir, ivy, and vine, and they thus ran about the hills and surrounding country like lunatics, nodding their heads, and dancing in measured steps to the sounds of pipes, flutes, cymbals, and drums, while they rent the air with horrid cries. The Bacchanalia of old Greece found their way to Rome through Etruria. A senatorial decree, however, soon banished them from the city. Even amid the wildness of the Dionysiac festivals the proud Romans preserved their state and dignity. They were passionately fond of processional dances, accompanied by noisy instruments of music, cymbals, sistras, and drums. The annual festival entitled "*Pompa*," to celebrate a victory over the Latians, was originally held in honour of Jupiter, Juno, and Minerva; but it was afterwards dedicated to all the gods. Hymns were sung, accompanied by processional dancing, in which the most distinguished members of the priesthood and the army took part. Dancing, except in alliance with religious rites, public games, dramatic entertainments, or national festivals, was held in no esteem by the ancient Romans. The illustrious Scipio did not disdain to dance on state occasions. We have this on the authority of Seneca. A Roman freeman considered it beneath his dignity to dance except at religious ceremonies. Cicero remarked that a man who would dance must be either mad or drunk. The Roman emperors do not appear to have shared this opinion, for many of them were passionately addicted both to dancing and music.

Tiberius, who could neither dance nor sing, prohibited public dancing, and banished professional dancers. Caligula, on the contrary, encouraged singing and dancing, and, after a prolonged debate in council, he ended the conference with a dance. Nero gave his countenance to music, and also publicly exhibited his vocal powers. It appears, however, that "music," in his case, did not "soothe the savage breast;" and that, although he was very musical, he yet was "fit for stratagems and spoils." Domitian expelled from Rome every senator who had ever been seen to dance. Of ancient Roman music we unfortunately know nothing, except that it was derived from Greece, of whose music we also know nothing more than its scale and its system, to which, perhaps, may be added the traditional accounts of its marvellous effects which have been handed down to us.

The rural feasts of the ancient Romans, which were held in honour of the heathen goddesses, at various seasons, were celebrated with singing and dancing. In the autumnal season a statue of Pomona was set up, decorated with fruit and flowers. Before this image groups of youths and maidens danced. They advanced to the sound of pipes and flutes with graceful movement and stately steps. Flora held her court in the spring. She was also represented by a statue decked with flowers. In the summer season the most shady parts of woods were selected for dancing and singing and playing on the flute. A young maiden, chosen for her beauty and her high rank, was selected to personate the goddess Ceres. The festival was presided over by a "*Choragus*," or leader of the dance and chorus. They danced to "stirring tunes" and "beautiful airs," but unhappily no relics of these melodies have come down to us.

We have now to speak of the musical instruments by which, in ancient times, the dance and song were accompanied.

The most primitive instruments of percussion, to mark the measure of the dance, in its rudest state, were probably pieces of wood or stone struck one against the other, or the clapping of hands. Tune was unknown and was not dreamed of. Rhythmic music must have been invented long before tuneful sounds. Musical instruments of percussion preceded wind instruments. Stringed instruments were the last invented. The flute family was a large one, and included *tibia*, or pipes, and all instruments whose sounds were produced by blowing through reeds or hollow pieces of wood pierced with holes to vary the sounds. Flutes were of various kinds, but were all held in the same manner as the oboe and clarinet. According to Horace the flute was at first very small, and it produced only feeble sounds. This instrument gradually grew larger and more important, and, bound in brass, it rivalled the sound of the trumpet of ancient times. There were Lydian, Pythian, and the deep-toned Phrygian flutes, the latter being used to accompany martial dances, and also upon grand and solemn occasions, on account of the loudness of their tones. At the time when Thebes was destroyed, one statue alone was preserved, on which was inscribed, "Greece has declared that Thebes has won the prize upon the flute." It required great exertion to blow well upon the flute, and it was not an uncommon occurrence for a flute-player to die from the rupture of a blood-vessel. An ancient distich ran thus:—

Nature gave brains to flute-players, no doubt,
But, alas, all in vain, for they soon blow them out.

Lucian mentions a young flute-player, named Harmonides, who died from exhaustion while performing at the Olympian games. Flute-makers and flute-players gained immense sums of money. A fee equal to £200

sterling was paid to a famous flute-player. Ismenias, according to Lucian, paid three talents (a sum equivalent to £581 sterling) for a flute. Flute-players lived in great state. "He lives like a flute-player" was a common adage. Ismenias was once engaged to play the flute at a religious sacrifice to accompany the dance. His employer, impatient at the non-appearance of the expected omen, snatched the instrument from him and commenced to play. The omen appeared. "You see," said he to Ismenias, "that to play well is a gift of the gods." "Most truly," replied the great flute-player; "when I played, the gods were so ravished that they delayed the omen in order to listen to me; when you played, they hastened the omen to silence your noise!"

Amphion the Thespian says that in Helicon there were dances of boys got up with ease; and he cited this ancient epigram:—

I both did dance, and taught the citizens
The art of music; and my flute-player
Was Anacus, the Phalensian.
My name was Baccides of Sicyon;
And this, my duty to the gods, performed,
Was honourable to my country Sicyon.

Athanaeus also speaks of some youths who "danced very cleverly together, alternating in figures with one another, while others stood by making a clapping noise with their forefingers." He says that, while Demodocus was singing, youths just entering manhood were dancing; and he mentions that while a boy played the harp they "danced round and sung in soft well-measured time."

The sistra, the cymbals, the timbrel, the cylindrical maces, various kinds of drums and tambourines, besides harps, lyres, and psalteries, and also a kind of primitive castanet, much like the "bones" of the "Ethiopian Serenaders," were other musical instruments used in ancient times to accompany the dance.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. III.—MOZART (*continued*).

WE have seen from our master's letters with what almost boundless patience he bore the yoke imposed upon him by an unreasonable parent, and how, at last, smarting under insults such as only the meanest nature could endure, he asserted his independence and, to use a homely phrase, "set up for himself." There now remains to show, in so far as the demonstration casts light upon his character, in what manner Mozart perfected this step by assuming the duties and responsibilities of a husband and head of family.

If a special providence be visible anywhere we seem to discern it in the connection of Mozart with the Webers. The reader will have in mind his encounter with that family at Mannheim, the love which sprang up between Wolfgang and Aloysia, his visit to her *en route* from Paris to Salzburg, and the rupture of their engagement. One might have expected that an incident so painful could do no other than separate those concerned for good and all. But when Mozart reached Vienna in the train of the archbishop, lo! the Webers were there, the father being dead and Aloysia (now Madame Lange) having an engagement at the Court Theatre. Wolfgang soon renewed his friendship with them, as appears in a letter to Leopold describing how he had been ordered to give up his lodgings in readiness for an anticipated return to Salzburg. "I packed up my things hurriedly," he writes, "and old Madame Weber was so kind as to take me into her

house, where I have a pretty room and am with obliging people, ready to supply me at once with all that I require." Then came the quarrel with the archbishop. Mozart remained in Vienna, and, what is more, remained with the Webers, to the great alarm of Leopold, who keenly scented the danger of his son's falling into matrimony. The old man appears to have written upon the matter, in his usual bitter way, again and again, until at last Mozart announced his resolve to leave the dangerous house, adding, "I shall have to invent some plausible excuse to satisfy the excellent woman (Madame Weber), for I really have no cause to go away." Meanwhile, scandal-mongers were at work both in Vienna and at Salzburg, whither a certain Herr von Moll, who had "a very malicious tongue," carried abundance of tittle-tattle. All this duly came back to Mozart through the anxious father, and induced him to write a letter which cannot even now be read without pain. After giving a general denial to the current reports, he goes on, "If ever there was a time when I thought less of marriage than at any other, it is now. I have no wish whatever for a rich wife, but even if I could make my fortune by marriage I could not pay my court to any one at present, having very different things in my head. God has not bestowed talents on me to invest them in a rich wife, and to waste my youth in idleness. I am just beginning to live, and shall I myself embitter my life? I certainly have nothing to say against matrimony, but it would be a misfortune to me at the present time." All this sounds very earnest and hearty, but was it not more adapted to quiet the old man's suspicions than consistent with actual fact. Let those who know human nature judge when I point out that within five months afterwards Wolfgang wrote to Salzburg for permission to marry Constance Weber. Mozart adds to the words just quoted some particulars of his intercourse with the family which light up one at least of his father's weaknesses, and show also with what nervous anxiety they were consulted. "The girls seldom go out, indeed never, except to the theatre, and I never escort them there, because generally I am not at home when the play begins. We went together twice to the Prater, but her mother was with us, and as I chanced to be in the house I could not well refuse to accompany them; besides at that time I had heard none of these foolish rumours. I must also tell you that I was only allowed to *pay my own share*." The italics are not mine, they are Mozart's, and they tell us how well the composer knew that money had much to do with his father's anxiety. Wolfgang with a sweetheart, and then a wife, would have less cash to spare for Salzburg, so Wolfgang must rejoice in neither, and must be driven to confess that when he took ladies out for an afternoon in the park they paid their own expenses. Poor fellow! Which was worse, this or Count Arco's kick?

Acting upon his resolve, Mozart removed to a new lodging, and told his father that he missed a great many comforts, adding, with a subtle knowledge of what argument the old man could best appreciate, "When I had anything very urgent to finish, the Webers always waited dinner for me as long as I chose . . . whereas now, unless I pay additional, and have dinner served in my own room, I lose at least half an hour by dressing, and must go out, particularly for supper." From this time, August 1781, till December of the same year the Webers do not appear in Mozart's correspondence. But one of them at least was in Mozart's heart, and the composer could not rest till an open avowal of the fact had been made. An obscure hint escapes him at the close of a letter to Salzburg, written

December 5: "I am to remember that I have an immortal soul! Not only do I think of this, but I firmly believe in it. Were it not so, in what would consist the distinction between men and animals? Just because I both know and believe in this have I been unable to fulfil all your wishes in the way you expected." The last sentence perplexed the old man, who quickly wrote to demand its meaning. In answer Mozart made a clean breast of the whole matter. First of all he stated his purpose: "My endeavours are directed at present to securing a small but certain income, which, together with what chance may put in my way, may enable me to live and—to marry." Then he alleged his reasons: "My feelings are strong, but I cannot live as many other young men do. In the first place I have too great a sense of religion, too much love for my neighbour to do so, and too high a feeling of honour to deceive any innocent girl." Besides he wanted somebody to look after him, to take charge of his linen and clothes, and generally to complete his existence; for, said he, "an unmarried man enjoys only half a life." From this he proceeds to name the chosen one: "Do not be startled, I entreat. Not one of the Webers surely? Yes, one of the Webers—not Josepha, not Sophia, but the third daughter, Constance." Loverlike, he rhapsodises about his "good and beloved Constance," in terms which, if the old man had a heart in his bosom, must have made it thrill with sympathy: "The third [daughter] is the martyr of the family, and probably on this very account the kindest-hearted, the cleverest, and in short the best of them all. She takes charge of the whole house, and yet does nothing right in their eyes. . . . She is not plain, but at the same time far from being handsome; her whole beauty consists in a pair of bright black eyes and a pretty figure. She is not witty, but has enough of sound good sense to enable her to fulfil her duties as a wife and mother. It is utterly false that she is inclined to be extravagant; on the contrary, she is invariably very plainly dressed, for the little her mother can spend on the children she gives to the two others, but to Constance nothing. Yet her dress is always neat and nice, however simple, and she can herself make most of the things requisite for a young lady. She dresses her own hair, understands housekeeping, and has the best heart in the world. I love her with my whole soul, as she does me. Tell me if I could wish for a better wife. . . . I have thus opened my heart to you and fully explained my words. . . . Pray have compassion on your son."

Throughout this noble and manly letter there is only one thing that gives pain, and it lies in the subjoined sentence: "All I now wish is that I may procure some permanent situation (and of this, thank God, I have good hopes), and then I shall never cease entreating your consent to my rescuing this poor girl, and thus making, I may say, all of us quite happy, as well as Constance and myself; for if I am happy you are sure to be so, dearest father, and *one-half of the proceeds of the situation shall be yours.*" These italics, unlike the former ones, are my own. Prominence should be given to such a unique spectacle as that of a son bribing a father to let him marry. Mozart's avowal, on its way to Salzburg, crossed a letter from the old man, which thoroughly aroused his indignation. It seems that Peter Winter, true to his unhappy nature, had told Leopold Mozart the story of Wolfgang's engagement to Constance, and also that he had been entrapped into a signed contract of marriage. Thereupon the father wrote savagely to the son, who, addressing his sister, exclaimed, "Good heavens! I have this instant received such a letter from my dear good father! What monsters there

are in the world in the shape of men! But patience! My anger and fury are such that I can write no more, except that I will answer the letter by the next post, and prove to my father that there are men who are worse than devils." He did this in a letter, beginning, "I am still full of wrath and indignation at the shameless lies of that arch-villain Winter," and going on to tell the whole story of the contract which the guardian of Constance had insisted upon as an alternative to forbidding the connection altogether. The contract was, no doubt, a bit of sharp practice, inasmuch as it bound Mozart to marry within three years or pay to Constance an annuity of 100 ducats. But it served to test the lover's ardour, and brought out the maiden's confidence. "What did the angelic girl do when her guardian was gone?" writes Mozart; "she desired her mother to give her the written paper, and saying to me, 'Dear Mozart, I require no such document from you; I rely on your promise,' she tore it up." The contract destroyed, and the guardian pledged to secrecy on the whole transaction—a pledge he at once broke—Mozart said nothing about it to his father, who, however, soon became, acquainted with it, as we have seen. On the 9th of January Wolfgang had not heard further from Salzburg, and was more anxious than ever. "I again ask your forgiveness," he writes, "and beg you to be indulgent and merciful towards me. I never can be happy or contented without my beloved Constance, but without your cordial consent I shall only be partly happy. Make me wholly so, my dearest and best father, I entreat." Within a day or two came what Mozart calls "a long and affectionate letter" from the old man. Affectionate it may have been, but it contained some strong language, especially with regard to Madame Weber and the guardian, who, said the irate parent, "should sweep the streets in irons like criminals, and wear a tablet round their necks with the words '*seducers of youth.*'" Moreover there was no paternal consent to marriage, only questions and counsel. Hence we find Mozart speaking out more and more boldly, saying that, if sure of good health, he would marry his "dear faithful Constance" at once. "I have now three pupils. . . . I only want another, four being quite enough, which would make twenty-four ducats, or 102 florins 24 kreutzers. With this sum a man and his wife (in the retired quiet way we wish to live) might contrive to exist; only if I were to be ill I should receive nothing." So the affair went on without making real progress, Leopold Mozart complaining and pouring out doubts and suspicions, Wolfgang bearing all with amazing patience, and adopting various pathetic means of softening his father's heart towards the object of his choice. As though this were not enough, the sorely tried composer found that trouble invades even the sanctuary of love. In plain words, Wolfgang and Constance had a "tiff." The occasion was in this wise: one day when Mozart was at the Webers', Constance gaily told how, playing at forfeits, she had allowed a gentleman to measure the size of her leg. The lover instantly took umbrage, and so soundly lectured her upon the impropriety of such behaviour that Constance in turn became indignant, flew into a passion, and dismissed Mozart with the thrice-repeated assurance that she would have no more to do with him. All this we gather from an excellent letter addressed by the composer to his "dear and beloved friend," in which he declined to be dismissed. "It is not," he wrote, "a matter of the same indifference to me as it seems to be to you to lose the object of my love. I am not therefore so passionate, so rash, or so reckless as to accept your refusal. I love you too dearly for such a step." But he remained firm in his opinion of the offence com-

mitted would say, v and a have i if you make I do n and I I sha mind, creet, dispo manly stanc tennua the l Austr it up, month to th accou other a pla trived Baro from wrote plore your stanc think but I honou my he my he to th anxio feel su tion a were Webe from Moza power hand, which circun a bold fident in you good g tion t other, writte nothin and s gone questi and c I am Leop after conse where nion, Moza touch both r priest hearts Salzb of the could must

mitted, repeating, "No girl with becoming modesty would have permitted such a thing," and going on to say, with true magnanimity, "But the thing is past, and a candid avowal of your heedless conduct would have made me at once overlook it, and, allow me to say, if you will not be offended, my dearest friend, will still make me do so. This will show how truly I love you. I do not fly into a passion like you. I think, I reflect, and I feel. If you feel and have feeling, then I know I shall be able this very day to say with a tranquil mind, 'My Constance is the virtuous, honourable, discreet, and faithful darling of her honest and kindly disposed Mozart.'" Truly a model of loving and manly utterance is this, and it must be said for Constance that she accepted the rebuke, while in extenuation of her original fault we should remember the loose manners prevalent at that time in the Austrian capital. The lovers speedily kissed, "made it up," and became more loving than ever. Two months after this the marriage question pressed to the front again in most urgent manner. On account of Madame Weber's drinking habits, and for other reasons, the home of Constance was not exactly a place for Mozart's future wife, and he even contrived to get her away from it on a visit to his friend the Baroness von Waldstädten, which visit was prolonged from time to time. In this emergency the master wrote to Salzburg, "My dear kind father, I do implore you, by all you hold dear in the world, to give me your consent to my marriage with my beloved Constance. Do not suppose that it is marriage alone I think of, in that case I would gladly submit to wait; but I see that it is absolutely necessary for my own honour, as also that of my Constance, as well as for my health and peace of mind. My heart is troubled, my head confused; in such a state how is it possible to think or work to any good purpose? . . . I shall anxiously expect your consent, my kind father. I feel sure I shall receive it, for my honour and reputation are at stake." When this was written matters were on the point of reaching a crisis, for Madame Weber, irritated at the withdrawal of her daughter from home, resolved to appeal to the police, and Mozart on his side determined that, if the police had power to interfere, he would marry the girl out of hand, and not expose his darling to an insult from which, as his wife, she would be free. Under these circumstances it is not surprising to find him taking a bolder tone with his obstinate father: "I feel confident that you will give your consent to my marriage in your next letter. . . . Constance is a well-conducted good girl of respectable parentage, and I am in a position to earn at least *daily bread* for her. We love each other, and are resolved to marry. All that you have written or may possibly write on this subject can be nothing but well-meant advice, which, however good and sensible, can no longer apply to a man who has gone so far with a girl. There can therefore be no question of further delay. Honesty is the best policy, and cannot fail to insure the blessing of Providence. I am resolved to have no cause for self-reproach." Leopold Mozart did not answer "by return," and after waiting two posts Wolfgang, consent or no consent, took his Constance to the Theatines Church, where they confessed and received the holy communion, and where, two days later, they were married. Mozart himself describes the wedding, and says, with touching simplicity, "When the ceremony was over both my wife and I shed tears; all present (even the priest) were affected on seeing the emotion of our hearts." A day or two passed and then came from Salzburg the tardy consent and half-hearted blessing of the father, accompanied by a statement that, as he could expect no more assistance from his son, neither must the son hope, either then or thereafter, to re-

ceive anything from him. He added, with malignancy well-nigh inconceivable, a desire that the poor young bride should be told as much, and reproached Wolfgang with the baseness of his conduct. Yet even this did not affect Mozart's long-suffering. He thanked his father as warmly as though consent had been gracious, prompt, and free from upbraiding, only launching a sarcasm, perhaps unconsciously, when he said, "I entreat your forgiveness for my perhaps too hasty trust in your fatherly love."

Such is the story, as told by the letters, of Mozart's courtship and marriage; and if there be any one who does not think it, in respect of the chief actor, a noble story, I neither envy him his sense of the heroic nor his perception of the good. In it, to me, Mozart appears illustrious by a sense of filial duty, bounded only by the higher obligation expressed in the apostolic words, "For this cause, also, shall a man leave his father and mother, and cleave unto his wife." He appears illustrious not less by an affection which, harbouring no thought of self, sought only the happiness of the beloved one, and by a heightened sensitiveness possible to none but an exalted nature.

Though the letters do not set forth Mozart's married life with the same minuteness, they reveal enough to prove that all was not quite as it should have been. Money to the composer was simply a means of instant gratification, and Constance as a manager hardly came up to the ideal of her ardent lover. The young couple soon began to "force the pace." They gave private balls in some unfurnished rooms next their own lodging, the gentlemen paying two florins each, the Mozarts the balance; and they got up a pantomime troop, in which Madame Lange was Columbine, and Mozart Harlequin. Adding to this that the master neglected remunerative teaching for composition and public performances, which paid but little, and we are not surprised to find him, six months after marriage, asking a loan of the Baroness von Waldstädten, to avoid being sued. In the autumn of 1786 the Mozarts had three children to maintain, and the master's want of worldly wisdom (for which we have reason to be thankful, since it arose in great measure from devotion to his art) landed him in such difficulties that he proposed a journey to England, and gladly accepted an invitation to visit Prague early in the following year. It was in the Bohemian capital that he received a commission to write "Don Giovanni," upon which Opera he was engaged when news of his father's illness made him send a last letter to the old man: one of touching interest, because showing how, amid all his enjoyment of life, the master had frequent thoughts of death, as though the shadow of coming fate even then rested upon him. Thus he wrote: "As death, when closely considered, is the true goal of our life, I have made myself so thoroughly acquainted with this good and faithful friend of man, that not only has its image no longer anything alarming to me, but rather something most peaceful and consolatory; and I thank my heavenly Father that He has vouchsafed to grant me the happiness, and has given me the opportunity to learn that it is the key to our true felicity. I never lie down at night without thinking that, young as I am, I may be no more before the next morning dawns." To a mind thus fortified death may come early, but can never take his victim unaware. Leopold Mozart passed away a few weeks afterwards; and in the same year (1787) Wolfgang lost his dear friend, Dr. Barisani. The shadows were closing round, and Mozart felt their chill presence as he said, "For him all is well; but for me—for us, and for all who knew him intimately—it never will be well till we are so happy as to meet him in a better

world to part no more." "Don Giovanni" brought money to the household treasury, and a Court appointment added 800 gulden to Mozart's income, but pecuniary difficulties still harassed him. Hence, after borrowing from a brother Freemason, he resolved to try an artistic tour in North Germany. At this point begin the letters to his "dearest and sweetest wife"—letters overflowing with affection, and, though often written with an aching heart, full of good spirits. A few extracts will throw a flood of light upon the relations between this husband and wife. In one he says, "If I were to tell you all my follies about your dear portrait, it would make you laugh. For instance, when I take it out of its case, I say to it, 'God bless you, my Stanzerl! God bless you, Spitzbub, Krallerballer, Spitzignas, Bagatellerl schluck und druck!' and when I put it away again, I let it slip gently into its hiding-place, saying, 'Now, now, now!' but with an appropriate emphasis on this significant word; and at the last one I say quickly, 'Good night, darling mouse, sleep soundly.' I know I have written something very foolish (for the world, at all events), but not in the least foolish for us, who love each other so fondly." Again, "Now farewell, my best beloved. Remember that every night before going to bed I converse with your portrait for a good half-hour, and the same when I awake. . . . I kiss and embrace you 1,095,060,437,082 times (this will give you a fine opportunity to exercise yourself in counting), and am ever your most faithful husband and friend." This is the tone of all the letters to Constance, and examples need not be multiplied. But love cannot keep away trouble. The tour was no great success; Constance became seriously ill, and Mozart had again to borrow money. "If you can and will entirely relieve me," he wrote to Herr Puchberg, "I shall look upon you as my saviour on this side of the grave, for you will enable me to enjoy good-fortune hereafter on earth. If you cannot do so, I implore you in God's name for temporary aid, be it what it may, and also for counsel and comfort." This was in July 1790, and in the spring of the following year we find him again writing to Puchberg: "If you can and will extricate me from a momentary difficulty, pray do so, for the love of God. Whatever you can spare will be welcome." A month later he again applied to the same kind benefactor; "I am at this moment in such a state of destitution that I must entreat you, my dear friend, for Heaven's sake to supply me with what you can spare. . . . As to my debt to you of such long standing, I can only beg you to have patience. If you could only know all the sorrow and care it causes me! I am entirely prevented by it from finishing my Quartetts." In September of the same year Mozart made another effort to gain money by a tour, having first pawned his plate to buy a carriage. The letters to his wife were of course resumed, and in the old loving strain, of which the subjoined is a sufficient example: "I am as happy as a child at the thought of returning to you. . . . Were you with me I should possibly take more pleasure in the kindness of those I meet here, but all seems to me so empty. P.S.—While writing the last page many a tear has fallen on it. But now let us be merry. Look! swarms of kisses are flying about—quick! catch some. I have caught three, and delicious they are." But the second tour ended like the first, and again we find the master writing to his friends for money under the pressure of his wife's renewed illness, which obliged her to seek the air and waters of Baden, a village not far from Vienna. It was to Baden that, in October 1791, he sent a letter describing a performance of "Die Zauberflöte," then just produced, and ending with a quotation from the libretto of that Opera:

"The hour strikes! Farewell: we meet again?" These are the last words of Mozart that have been preserved. A few short weeks after they were written a poor funeral procession traversed, amid storm and rain, the long and weary way from St. Stephen's to the cemetery of St. Marx; a coffin was lowered into the common *fosse*, and Mozart disappeared from the face of the earth, all his troubles over, and his much-tried spirit at rest. In him the world lost, as it now knows full well, not only a stupendous genius, but a loving son, a devoted husband, and a good man who could say, *in articulo mortis*, "It is a great consolation to me to remember that the Lord, to whom I have drawn near in humble and childlike faith, has suffered and died for me, and will look on me in love and compassion." These words might have appeared on a quickly raised monument, had men thought him worth one and remembered *the exact place of his rest*.

There only remains now to examine the Vienna letters for such light as they throw upon Mozart as an artist and musician.

(To be continued.)

THE LESSON OF THE TELEPHONE.

BY JOSEPH GREEN.

It is not our province to lecture on physics, nor do we intend to reproduce any portion of Professor Graham Bell's explanations of the telephone, and of pulsatory, undulatory, and intermittent electric currents. We shall treat his marvellous, if embryotic, invention in regard only to its potential uses and their moral, which appears to be, "look out for squalls," and on all sides, and from, at present, any terrestrial distance.

Now that our more or less respectable and inventive, rather than eventful, century has entered into its seventy-ninth year, it is quite time even in our musical notions to put aside the last vestige of the fashions which prevailed in its teens, or even in its middle age. Surely the mind of the present generation itself must be growing placidly indifferent, and that of the rising generation will be absolutely callous, to perpetually recurring shocks to preconceived ideas. In former times, when people travelled seldom and slowly and always with vast impedimenta, they used to "make up their minds," as they called it. Now, no one makes up his mind at all, unless he is prepared for a continual state of mental unpacking and repacking. We simply carry with us as much opinion and conviction as will serve for the day or for the business in hand.

It is curious with what ease, and we may almost say ingratitude to the inventive geniuses who work for us, we accommodate ourselves to new appliances. To-day we lose our patience, and perhaps ourselves, in a labyrinth of pianos of doubtful genealogy at this or that musical emporium; to-morrow we shall be strolling unconcernedly to the telephone station in the next street to try the newest instruments at Vienna, Milan, or Paris. Our bargains will not be conducted in telegraphic dots, or even in the present broken English or French of the "wires;" but with living voices in one language or another, or in half a dozen, and eventually perhaps in only one! The labours of science are expiating the sin of Babel. Can individualism, protectionist theories, or chauvinistic stupidities withstand the humanising influence of such mechanical appliances? Of course, sensible people, who are generally wrong, will tell us that our illustrations are simply fanciful and comical, and that piano-shops and music-shops in the twentieth century will, like everything else, be very much as they are now; and some musical oddity will add,

"With all your science and your telephones, can you give us another Beethoven or Mendelssohn?" The pretelephonic mind of the "oddy" might be amazed were we to tell him, "We do not want another Beethoven." It is rather the province of science to crush—to prepare the soil for newer productions. Science facilitates the development of any particular phasis in art. In the natural and historical order of things the school of music about to appear in Europe is inevitably the eclectic. We shall be reminded that it already exists. We think not. With the exception of Wagner, who is himself more of a preacher than a prophet, there is as yet in the newer music nothing but the reverberation of a very recent past. Eclecticism is more than that. It has a soul of its own. Its tendency is to soften and subdue the crudities of national characteristics and the mannerisms of local academies; to widen the sphere of the musician's sympathies, and suppress mere craftship and provincialism. It excels in taste and intellectual aims. It is usually the offspring of a cultivated age, and its demands are very exacting towards its devotees. It is in some respects the opposite to what appear to be the prevailing sentiments among recent German composers, who are intensely chauvinistic in idea, and a trifle "shoppy" in treatment. Wagner, indeed, has shaken us out of the straps, and tights, and poke bonnets of forty years ago; but his poetic leanings towards impossible national legends are somewhat retrograde and old-worldlike. Moreover, in his development of an ancient device, which we may anglicise as the "character-tune," he transgresses an eternal canon of art—the concealment of the means employed.

We can learn no more profitable lesson from the telephone, or any other similar reminder of the catholicity of art, than in asking ourselves the question, Is not our present admiration of everything that is German a species of servility? German character, literature, and music need no bush. Their very superiority has induced the kind of musical fetishism we complain of. Our critics are so habituated to look for Germanisms, not troubling themselves with other schools, that no sooner does an English composer present his work than one says, "That's Mendelssohn;" another, "That's the 'Lohengrin';" whilst the music may resemble neither one nor the other more than is generally the case with compositions of the same era. We must attend to our ethnology in these matters. The musical and metaphysical elements in Germany are not Teutonic. The Bachs, by-the-way, were Bohemians by extraction. In England the basis of the musical temperament is Celtic. The element we possess in common with Teuton and Scandinavian is the love of that many-voiced harmony which, in the hands of a skilful composer, becomes a species of harplike connection with nature, stirring the depths of profound but often sluggish minds. It is nearly half a century since Mr. Carlyle, with his vivid reflections and reproductions, inoculated us with the substance of the German mind, and what has it produced? Whilst some of us are still floundering in transcendentalism, the Germans are coming to England for a newer philosophy. It may be that, whilst we are losing ourselves in impossible chords and in crude imitations of their rhapsodical harmonies, the Germans are quietly studying the melodic weaving of the old Italian contrapuntists. Certain it is that German music remains an exotic and has failed to amalgamate with the English genius; whereas in the sixteenth and seventeenth centuries our poets drew genuine inspirations from Italy, and the mere breath of the Italian madrigal sufficed to animate a latent creative power whose musical monuments are still the greatest

we possess, and almost the only ones that find acceptance abroad. The infallible test of music is its travelling properties; in other words—and, we may be allowed to say, in the words of our text—the merit of music is in its universality.

In spite of a quarter of a century of fire-horses and running to and fro, there is a *débris* in English society which for many a long year will cause the car of progress to jolt. We are sufficiently conservative to think it is well it should be so, not only because amongst the *débris* are things of eternal worth, but because new ideas have a trick of coming of their own accord, and are shy. They will not be grasped, neither will they be roughly handled nor put at once to work.

What may at least be done by way of preparation is to stamp out local and personal prejudices. Few of us would believe or care to acknowledge the miserable paternity of our smaller prejudices, were it placed before us. In fact it was placed before us graphically in *Punch* a week or two ago in the picture of the man of nose and the man of chin; each gentleman thinking that character resided in the particular feature in which he excelled. Thus the musician who fancies himself intellectual will tell us that unless we can distinctly separate the parts of the harmony and listen to their mechanism, it is inconceivable to him what pleasure we can take in music. But the man of sentiment will reply, he would as lief listen to a machine; and he is about right. Again, a man is an organist, and thinks Sebastian Bach is not only the greatest of musicians—which he is—but also the greatest of composers, which he is not. The violinist delights in Spohr. The pianist, who thinks all music must be cased in walnut or mahogany, dubs Spohr a virtuoso and prefers Mendelssohn. The light and quick man is impatient of adagios, whilst the slower man thinks only the ancient masters are worth playing, because neither his fingers nor his brain will move rapidly enough for the new. The precursor thinks all music is sacred, and sings comic songs only amongst intimate friends. The country-bred youth who has been reared in a manse, or at most in an organ-loft, will enjoy the delicious naughtiness of a first visit to the Opera; but until late in his career as a critic he will go about whistling "Ye banks and braes," and condemning Bellini as "*jest* a warbler of *leet* tunes."

Quite in accord with the gist of what we have been endeavouring to suggest, let us for one moment transfer ourselves to that revived amphitheatre or colosseum, the Albert Hall, South Kensington, on an Oratorio night. On such an occasion the sight alone is in its kind simply unrivalled. Sight and sound combined seem like the union of two civilisations. Let us suppose that we are listening to the quaint, original, and in its way beautiful chorus of Ishmaelites in Macfarren's "Joseph." To a person of ordinary cultivation, whose imagination is stirred by the music and the instrumentation, and who in reminiscence can separate Egypt from Edom, what need is there of scenery and costume, of daubed canvas, of spangles and theatrical paraphernalia? The scene of the arrival of the caravan from Gilead, carrying balm and myrrh to Egypt, together with the whole episode in the Scripture narrative, is brought vividly before us. And this effect, it may be remarked, without appearing to overestimate Dr. Macfarren's Oriental sketch, is attained by little more than a short melodic phrase given in unison, and again and again repeated with varying gradations of force and with different rhythmic figures in the orchestral accompaniment. The Cantata may therefore be considered the more intellectual entertainment, compared with the paint and lime-

light of the Opera, because, if it accomplishes nothing beyond the mass of sound and the mere music, it is in the highest degree suggestive to a mind generally as well as musically cultivated. In that respect it is like the pianoforte, the most intellectual of instruments, because, from its variety of *timbre* and its completeness, it is most suggestive; although in its absolute accomplishments it seldom gets beyond tinkle and clatter. There are, however, other points of comparison in which the Opera shows to more advantage compared with any form of concert or chamber music. Unfortunately, of late years, we have been rather accustomed to the Opera in over-large theatres. As royal boxes and grand tiers will not contain all of us, some must see the stage from a distance. Thus the often-repeated and acknowledged point of superiority of the Opera over even the spoken Drama is in a great measure lost. We allude of course to the simultaneity of action and expression in various characters in the concerted music. Without the Drama and accompanying histrionic excellence, the Opera is only a mixed spectacular and musical entertainment which we are many of us, in this still pretelephonic age, content to enjoy at an absurd expense, in most uncomfortable postures, and the vilest of atmospheres. But all that will change and is changing. Our musicians will find that as a school for the study of expression the Opera is incomparable; and it is in expression the English musician fails. Even the Oratorio has long since lost the colder majesty of earlier models. Unquestionably, in his latest work "Joseph," our veteran composer, secure in his matured experience and technical resources, has not felt afraid to return to his youthful reminiscences.

Musical invention is in all countries at this moment at so low an ebb that there must soon be a general flow in which we can all begin again with the same chance. It is better that English musicians should prepare at once for the race unshackled by any local, national, or sectarian prejudice. In former ages seas and mountain ranges promoted civilisation by compression in nooks and corners of the earth. Mechanical science will henceforth give it radiating power, and every musical composer may aspire in his vocation to be a teacher or a giver of delight beyond the boundaries of his parish or his metropolis.

WHEN, in commenting in our December number upon the reply to the memorial presented to the Dean and Chapter of Worcester respecting the continuance of the Three Choirs Festival, we expressed a hope that "a well-organised system, which shall be satisfactory to both parties, may eventually be arrived at," it did not occur to us that the one powerful dissentient voice which has always been raised when compromise was even hinted at would be heard after an amicable settlement had been arrived at between the clerical authorities and the Festival Committee. Lord Dudley, however, is not to be silenced by anything short of the abolition of the Festivals in their present form; and has therefore written a letter to the *Worcester Guardian*, in which, after dwelling *seriatim* upon the conditions under which the Festival is to be held (as decided by the Bishop of Worcester), he makes a powerful appeal "to prevent, if possible, a going back to that which was not in disaccord with the feelings of Churchmen even fifty years ago, but is looked upon by them as a serious scandal now." Although we agree with Lord Dudley that merely calling the money paid for admission-tickets "a subscription" by no means gets rid of one of the objections—that of denying free admission—and saying a few words of prayer before the performances does not materially alter the other

—that of presenting Oratorios in a cathedral—we cannot but think that his lordship thoroughly begs the question when he talks of the Festival being a "serious scandal" to Churchmen. Not only orthodox Churchmen, but a very large clerical body, see nothing but good in the perpetuation of meetings which have for their object the fostering of the cause of charity and the glorification of God by the aid of the greatest works in sacred musical art. Let us therefore trust that the friendly feeling which has now been revived in a city so long identified with these Festivals may be undisturbed in the future, and that Worcester may this year resume a position which it has so long and so honourably maintained.

We have not the slightest desire to deprive artists of any legitimate claim they may have to public patronage and support; but we cannot help thinking that, if those who advertise really hold the public positions they profess to do, there can be no occasion to publish the fact; and if they do not, the sooner they drop their self-created titles the better. A few of these which we have lately met with will suffice as illustrations. Passing over the old-established "celebrated bass," who, for aught we know to the contrary, may be "celebrated" in musical regions into which our duty does not lead us, we light on the name of a vocalist, certainly well known in the concert-room, who calls herself "first principal contralto, Royal Italian Opera, Drury Lane; Royal English Opera, Covent Garden; Sacred Harmonic Society, &c." Now if, under an assumed name, she occupied this position at our lyrical establishments, we shall be glad to be enlightened on the matter; but, in our record of the Italian Opera-houses at least, the "principal contralto" has never been an Englishwoman. Then we are startled by the advertisement of a "song-writer and composer," whose songs we are told, have for seventeen years "been the rage in every quarter of the globe and have proved the principal successes of every singer of note that has appeared." As we know such an enormous number of vocalists who have never been indebted to this gentleman for their "successes," we can only presume that they are not "singers of note." Another, who styles herself "first-class pianiste and vocaliste," inserts after her name "M. and A.C.P.," although what these letters may signify we have not the remotest idea. However, as we once heard a teacher say, letters always look like some kind of diploma; and not one in twenty, even of those who employ you, will ever ask what they mean.

In a letter to his friend Dwight of Boston, Mr. Thayer reveals the particular motive which led him to write and read at Trieste the paper on Beethoven now familiar, in substance at least, to our readers. The cause was Herr Nohl, a voluminous biographer whose undoubted industry has often been quoted as though it implied accuracy. Mr. Thayer has allowed Herr Nohl to go on for ten years printing slander and vituperation, but he can stand it no longer. "He has been publishing," writes the eminent American, "articles in newspapers and monthlies, has been delivering lectures and writing volumes on Beethoven, and finally a three volume biography, in all of which he has embraced every possible occasion to exhibit Beethoven's brothers and their wives, as well as the nephew, in the worst possible light." At last Mr. Thayer "felt it a duty to take the first, best occasion to show how baseless is much of the slander and vituperation with which he has endeavoured to overwhelm the memory of Johann van B. with infamy." He adds, "I have also desired to subject opinions so opposed to those which have prevailed for forty years

upon the relations between the brothers and between Beethoven and Mäelzal to thorough criticism before giving them a more permanent place in a large work." For the work thus promised we shall wait anxiously; meanwhile it is something to have an instalment of justice done; and it is more to know that Herr Nohl, who writes so much, lacks the well-balanced mind necessary to a master of his craft, and instead of being a biographer is an unreasoning worshipper of idols, on which he can neither see speck nor flaw. That he should be regarded in this light Mr. Thayer's "Contribution to Beethoven Literature," with its calm and convincing array of facts, is sufficient to prove.

THE imaginative gentlemen who write "programme music" for the gratification of hysterical persons of both sexes should be careful, on their own account, to explain in words what they mean in sound. To their minds, no doubt, every phrase and trick speaks a definite language, but an audience includes various degrees of intellectual perception, and there is always a danger that what is meant for one thing may be taken for another, to the very great confusion of the general design. A case in point comes to us from America. Mr. Paine, Professor of Music at the University of Cambridge, U.S., has written a Symphonic Poem, *à la* Liszt, on the subject of Shakespeare's "Tempest," and of course represents in it some of the characters and incidents of the play. There is a storm, which few can mistake, although a sympathetic critic points out that it is not one of "nature's grand cataclysms," and a grotesque bassoon passes very well for Caliban, but the Professor's Ariel—"a pert little fillip on the piccolo"—by no means finds prompt recognition. One critic received the "fillip" as the boatswain's whistle, and spoke of it as such; while another, taking it in conjunction with a few preceding harp chords, launches out with a poetic reference to Ariel's harp and Caliban's *squeal*. It is really hard upon critics to make them liable to such mistakes, and if composers will give us vague sketches which stand for a hundred things just as well as for the one intended, they should imitate the young and modest draughtsman who labelled his nondescript figures as "a cat" or "a cow" according to intention. Seriously, music is degraded by such nonsense, and those men of talent who persist in making a noble art do showman's business, where it ought to be an independent attraction, incur a grave responsibility.

WE have lately drawn attention to some of the apocryphal stories told of Beethoven, and now it may be worth while to show how a lively and ingenious fancy has dealt with Weber. Some time ago that veracious journal *Le Gaulois* came out with a most surprising tale anent the author of "Der Freischütz." It appears that Weber was in London in 1811—a matter of which his biographers tell us nothing—and that one day, when walking on the banks of the Thames, he took a flute from his pocket and began to play. On the approach of some young officers, who, as everybody knows, always go about in uniform, the composer desisted. "Why do you stop?" asked one of the military gentlemen. "For the reason that made me begin," returned Weber. "And that is—" "Because I choose." "Very well, if you don't resume the performance, we will throw you into the river." Upon this the flute was again produced, but not before Weber gave his assailant a rendezvous for the following morning in Hyde Park. The officer punctually appeared, and found the composer waiting for him with a pistol. "You made me play the flute yesterday," said Weber, "and now I shall make

you dance. Dance." There was no alternative, and the officer danced a "gigue nationale." "Now, sir," resumed Weber, "we are quits, and I am ready to give you satisfaction." "No, no," replied the young Englishman, "you are a man of spirit, and I was wrong to—." Shake hands, I beg you." Weber shook hands, and the two became fast friends. We have heard something like this before, but the joke of it as told of Weber is exquisite, he being about the last man in the world to play such a part as that assigned him.

WITH every desire to ventilate the opinions of our numerous correspondents on the system—or rather the want of system—of printing "accidentals" in music, we find that it would be quite useless to insert even one of the many letters we have received on the subject, because they all multiply instances of the careless manner in which, as a rule, the temporary contradictions of the original signature are marked—scarcely, indeed, any two composers agreeing in their method. Musical reformers must know how loth we are to admit any interference with the liberty of the subject; for even the important question of "pitch" continues to be settled according to the opinion of each Conductor. Many years ago Sterndale Bennett, seeing that there was a grave objection to the slur and the bind being represented by the same sign, slightly altered the bind, so as to make the two perfectly distinct from each other; but public opinion was too strong, and "that new thing"—as we have often heard it termed—has completely disappeared from the recent editions of his works. Were we called upon to declare our own opinion on the subject of "accidentals," we should say that "an accidental affects a note before which it is placed and every subsequent note of the same name and pitch in the same bar." We do not think it advisable to extend the influence of an accidental to the following bar under any circumstances; for, although instances may occur which seem to point out that a note should be thus influenced—as, for example, where a note which concludes a bar has been altered, and the next bar begins with a note of the same name—the repetition of the sign will effectually remove all doubt.

THOSE who believe that the annual publication called the "Musical Directory" is the only one of the kind ever issued will be surprised to hear that we have now before us the "Musical Directory for the year 1794;" and to prove that it is valuable, at least from its rarity, we may mention that the only other known copy of the work is in the library of the Sacred Harmonic Society. Apart from its scarcity, however, the book has much interest to the musical antiquarian, for an accurate reflection of the state of the art at the time it was published is presented by glancing at the various branches of music professed by those whose names are in the list. For example, nearly all the ladies are singers, although a few perform on the organ, fewer still on the pianoforte, and there is one violin-player—a Madame Hartog, who lived at "12, Leadenhall Street." Most of the males profess orchestral instruments, or the organ; but it is a rarity to find a teacher either of the pianoforte or harpsichord. Amongst the "Instrument makers" we light upon the firm of "Shudi and Broadwood, Great Pultney Street, Golden Square." The names of many eminent musicians then resident in London of course occur in the list—Joah Bates, Dr. Burney, J. P. Salomon, Signora Storace, Joseph Mazzinghi, for instance—but the one which arrests our attention more than any other is "Haydn, Dr. Joseph, Composer, *Pia Forte*, Prof. Con., Oper., Sol. Con., No. 18, Gt. Pultney Street, Golden Square," the explanation of

the abbreviations being (according to the book) "Professional Concert, Opera, Solomon's Concerts," the last of which, no doubt, should be read "Solomon's Concerts."

OUR Scottish friends are usually credited with, among other forms of caution, that which consists in refraining from risky experiments. Sometimes, however, they are caught napping, as at Glasgow recently, where Dr. von Bülow has been persuading them into a variety of practices strange and singular to their nature. The Choral Union Concerts of 1877 in the commercial metropolis of the Land o' Cakes will be memorable for sensational features, and especially will it be told in future years how the programme of the final entertainment was determined by popular vote. At the Doctor's instigation, a list of all the works performed during the season was laid before the audience of the last concert but one, and a selection invited from each person, the understanding being that those pieces should be reperformed which met with the greatest favour. We cannot congratulate the Glaswegians on the result, for a more commonplace and unsatisfactory programme than the one so indicated could hardly be conceived. We do not know precisely what works were in the list, but the following came out with all the blushing honours of public approval thick upon them: the "Tannhäuser" Overture (279 votes); the Overture to "Guillaume Tell" (213); Mendelssohn's "Wedding March" (131); a "Fantasia on Scottish Airs," by Moscheles (126); the last movement of Haydn's "Farewell Symphony" (118); Mozart's "Musical Joke" (117); Liszt's "Hungarian Fantasia" (105); the Overture to "Die Zauberflöte" (100); a Duet for Two Pianos by Saint-Saëns (95); Foster's Overture to "Rob Roy" (94); and the Overture to "Zampa" (95). Although such a selection is no more than might have been expected at the close of a sensational season, it is scarcely credible that Dr. von Bülow and his committee accepted the vote in good faith, and carried out the behest of their patrons. But we hope they will not do it again. There are some ventures allowable enough as experiments which scarcely admit of repetition, and this is of them. The public must not be permitted to write themselves down what—at Glasgow—they seem to be. No, no; appearances, at any rate, should be kept up.

THE varying fortune of Handel's music among our French neighbours cannot but be a matter of interest in this country, if only for the reason that soberness and science will tend to modify their taste precisely where modification is most needed. A few years ago the cause of Handel was championed in Paris by M. Lamoureux, and several of the master's works, among them the "Messiah" and "Judas Maccabæus," were performed in what is now known as the Cirque d'Été, with our own Madame Patey as chief contralto. Eventually M. Lamoureux abandoned the enterprise, which has now been taken up by M. Pasdeloup at the Cirque d'Hiver. Some of the Parisian critics cannot believe that Handel's new *entrepreneur* is in real earnest, because he performs also the music of Richard Wagner, the *ne plus ultra* of good in which is, says one, the disappearance of its key. But this sort of criticism is not for us. Enough that M. Pasdeloup produced the "Ode to St. Cecilia's Day" on the 6th ult., in presence of a great crowd, and that the work was well received, an Air and Chorus being encored. The *Menestrel* is good enough to say of the songs that they are not without interest in right of their archaic and retrospective character, but reserves its main admiration for the

Choruses, "in which the voices, admirably disposed, produce most striking effects of grandeur and power." In this opinion the other musical journals agree, a fact not without significance as regards the advance of French taste towards the reception of music in its highest and, at the same time, severest forms.

MR. ISAAC BINNS (from whom we have received an irascible letter respecting our remarks in the last number of the *MUSICAL TIMES* on his lecture at Batley) should have opened the floodgates of his wrath upon the newspaper which has given so garbled a version of what he really did say. We hold ourselves perfectly responsible for the justice of our comments upon the account of the lecture which was forwarded to us, but not for the accuracy of the report itself. Had Mr. Binns, however, confined himself to a simple statement of facts we would willingly (as is our invariable custom) have given insertion to his communication; but he has prevented the possibility of our doing so by allowing his letter to degenerate into a personal attack upon the editor, whom, curiously enough, amongst a few other mental shortcomings, he accuses of "ignorance of natural history."

ST. PAUL'S CATHEDRAL.

THE Festival of the Conversion of St. Paul was celebrated in the Metropolitan Cathedral on Friday the 25th ult., in the mode which, happily, has become usual, and with greater success, from a musical point of view, than ever. Our readers well know the chief features of the special service which marks these occasions. They have read again and again of the surplined choir some 400 strong; of the full orchestra, also surplined, that obeys the baton of Dr. Stainer; and of the long selection from Mendelssohn's first Oratorio which does duty as an Anthem. Enough, as to these things, that none were wanting at the grand festival of which we speak, the arrangements being in all respects more efficient, if anything, than heretofore, while the increasing interest taken in St. Paul's Day at St. Paul's Cathedral was proved by a congregation that literally filled every available part of the huge edifice. The musical critic has, in strict truth, little to do with these magnified acts of worship. If he be a musician, as he ought, he must rejoice to see the Church, of old the repository and guardian of art and science, once more setting before her children in the fullest manner that which is noble and refined. But, after all, a solemn act of worship is not an exhibition, nor can it be decent for one man to find fault with the mode in which another approaches the Divinity. We decline therefore to deal with the service of the 25th from a critical point of view. Enough if we act the part of an historian, simply premising that no musical function in the Reformed Church of England was ever more worthy of its high object, or more satisfactory to those who think that what is done to the praise and glory of God should be the very best within the power of the doer.

The form of prayer, &c. was the ordinary evening service of the Church, and, as there was no sermon, the special features were entirely musical. It is with these that we have solely to deal, and they began with a series of organ voluntaries, ably played by Mr. Martin, Assistant Organist of the Cathedral, while the orchestra, choir, and clergy were taking their seats. The voluntaries were followed by the Overture to "St. Paul," performed under the direction of Dr. Stainer, who, in surplice and hood, occupied a conspicuous position eastward of the lectern. The effect of the full orchestra, without the organ, was admirable, the acoustic qualities of the building allowing every detail to be heard, while the force of the combined sounds was not great enough to admit of the *ensemble* being clouded by echos. So accustomed are we now to hear "all kinds of music" in church that it is hard to recall the time, not so long ago, when any other instrument than the organ was deemed little short of sacrilegious. Happily we have outlived that day, and have learned how to consecrate to purposes of worship all musical resources; at once bursting the bonds of unreasoning prejudice, and

opening up to ourselves new sources of pleasure and profit. Some such thought as this must surely have been present to the congregation while Mendelssohn's fine Overture rang through the sacred edifice. The Service used on this occasion was one written by Mr. G. C. Martin for the Sion College Choral Union, and was given with orchestral as well as organ accompaniment. It calls upon all the art of modern musical expression for appropriate effect, and is distinguished by many passages of very high musical interest. Not a little in the setting of the Canticles reminds us of Mendelssohn, but there is no plagiarism, and the work, as a whole, deserves to rank among the best illustrations of the talent now commanded by our Church. The selection from "St. Paul," performed in the place usually assigned to the Anthem, began with the journey to Damascus, and comprised the whole scene of the Conversion, followed by the setting apart of Barnabas and Paul, the leave-taking at Ephesus, and the final ascriptions of praise and thanksgiving. In these portions of the Oratorio, as few need be told, are some of its rarest gems, "Rise up, arise," "O God, have mercy," "O great is the depth," "Now we are ambassadors," "How lovely are the messengers," "Be thou faithful unto death," and others. All were worthily rendered; the soprano solos by Master Bannerman, those for tenor by Messrs. Kenningham and Walker, and for bass by Messrs. Winn, De Lacey, and Kempton. Special mention should be made of Messrs. Kenningham and Winn, whose singing was worthy of an occasion so important. That the congregation listened with reverence need not be said. They knew that the Oratorio music had been restored to them from the concert-room, for which it was not originally intended, and that they heard it under the conditions which alone could set forth all its beauty and significance—reasons enough for an effort to comprehend and enjoy, apart from any considerations of religious feeling. Dr. Stainer may be congratulated upon the happy result of his labours, and all who assisted him upon the way in which a noble and pious task was discharged.

MONDAY POPULAR CONCERTS.

In the opening Concert of the new year, which took place on the 7th ult., Mdle. Marie Krebs made her first appearance this season at the instrument with which her name has, from an early age, been associated. The lady pianist played with marked refinement and power of execution Bach's Italian Concerto for pianoforte alone; being also, in company with Madame Norman-Néruda and Signor Piatti, the exponent of Beethoven's Trio in B flat (Op. 97), a special favourite with the audience at these concerts, and indeed with amateurs generally. The performance, we need scarcely say, left nothing to be desired, unless it be to hear the work soon repeated at the hands of three such consummate artists. Signor Piatti's splendid tone and calm artistic style appeared to the fullest advantage in his rendering of a Sonata by Boccherini, and the applause which followed it again proved the high estimation in which this performer is held, if indeed such proof were needed. Mozart's String Quartett in A major (No. 5) also formed part of the evening's programme, the executants being Madame Norman-Néruda, MM. Ries, Straus, and Piatti.

The second evening concert of last month brought a welcome repetition of Cherubini's Quartett in D minor, for stringed instruments, referred to in our last notice, and with the same executants as on the previous occasion. Mdle. Krebs, who was again the pianist, called forth a storm of applause by her characteristic rendering of a Gavotte with variations (A minor) by Rameau, a name which, though well known in the history of the art, figures but rarely now on our concert programmes. That interesting revivals of this kind are always gratefully received by the musical public was again clearly proved on the occasion in question. Mdle. Krebs judiciously responded to the required encore by substituting a "Tambourin" from the same representative of the Old French school. The lady was also associated with MM. Straus, L. Ries Zerbini, and Piatti in Brahms's Quintett in F minor, and it follows almost as a matter of course that the work of the gifted German composer received an excellent interpretation, this being the third time of its performance at these concerts.

Mr. Barton M'Guckin turned his sympathetic tenor voice to good account in a Romance by Benedict and two songs by Mendelssohn. On Monday the 21st ult. the programme was headed by an interesting novelty, the String Quartett of Signor Verdi, which in this, its original form, was heard for the first time on that occasion, it having previously, in the exercise of a somewhat questionable taste, been performed by a full orchestral complement of stringed instruments at one of the Crystal Palace Concerts. The energetic applause which, on the occasion of its performance at the Popular Concert referred to, was accorded to every movement of the Quartett sufficiently testified to appreciation on the part of a numerous audience. We confess to our inability to share in this enthusiasm. The work, though by no means deficient in pleasing melodious phrases, is but loosely held together in its component parts; there is a want of continuity of thought apparent in every movement, except perhaps in the *Fuga* of the Finale, in which the modern Italian *maestro* once more proves that he is not deficient in the knowledge of counterpoint. The Prestissimo, with its incidental solo for the violoncello, is full of sprightliness and animation, but is disturbed rather than diversified by the triviality of the melody assigned to the solo instrument. The otherwise interesting chamber work of the composer of "Aida" was capably played by Madame Norman-Néruda, MM. L. Ries, Straus, and Piatti. The remainder of the programme consisted of a Sonata by Handel (A major) for violin, exquisitely played by Madame Norman-Néruda; of Beethoven's Sonata in G major (Op. 29) for pianoforte, executed with his accustomed skill by Mr. Charles Hallé, who, in conjunction with Madame Néruda, concluded the evening's proceedings by a most enjoyable interpretation of Bach's Sonata in A major (No. 2) for pianoforte and violin. Mr. Santley's well-known vocal and declamatory powers were duly appreciated in Mr. Cowen's "Rainy day," and Schubert's "Erl-King." At the last evening of the month, on the 28th ult., Herr Ignaz Brüll, the eminent pianist and successful composer of opera, was to have made his first appearance. We must, however, defer a notice of the concert in question until our next number.

HER MAJESTY'S THEATRE.

THE English version of Adolphe Adam's Opera "Le Châlet," which was produced on Boxing night, served merely as an introduction to the children's ballet-pantomime, and attracted but little musical attention. Mdle. Hélène Crosmont, however, who made her *début* on the occasion, displayed a bright and well-trained soprano voice, and seems but to require experience to make her way to a good position on the operatic stage. She is a pupil of the Royal Academy of Music, and her success inspires us with hope that, should we ever establish a permanent national Opera in this country, our old national musical institution will be able to furnish us with vocalists. Mr. George Fox, also a pupil of the Academy, is a reliable and efficient baritone; and Mr. Power, of whom we had not previously heard, possesses an agreeable tenor voice, both artists being fully equal to the rendering of M. Adam's lively, but not very exacting, music. Flotow's three act Opera, "L'Ombra," on the 12th ult., commenced according to Mr. Mapleson's announcement, the English Opera season, and, although by no means equal to the composer's popular "Martha," the work contains some exceedingly pleasing and melodious music. First performed at the Opéra-Comique in Paris, about seven years ago, as an Opera without chorus, "L'Ombra" was received with such favour that a few choral pieces were afterwards added, although it is too evident that they have not the slightest connection with the original design. The plot, which turns upon the terror of a young girl at recognising, in the disguise of a sculptor, an officer whom she believed to have been shot, but who was saved by the connivance of a friend, is too slight to keep the attention alive for three acts; but the situations afford good opportunities for the exercise of the composer's talent, and of these Herr Flotow has in many places successfully availed himself. Amongst the best pieces may be mentioned the song of the Doctor, "When I mount my *Cocotté*," Gina's Air, "Hear my prayer" (encored); a Quartett, "Approach, your places take" (encored); *Vespina's* Song, "Oh! Scandal;" a Duet,

"What strange, what wondrous emotion," for *Gina* and *Fabrice*; and a Romance for *Fabrice*, "Gentle angel," which was deservedly redemanded. As a rule, the performance resembled a rehearsal; but many of the defects, due merely to a want of sufficient preparation, were skillfully covered by Mr. Weist Hill, who conducted. Mdle. Bauermeister's *Vespina*, however, is an excellent performance, both vocally and histrionically; Miss Purdy, as *Gina*, is earnest and painstaking, although her voice lacks power; the *Doctor* of Mr. George Fox has very many points meriting the warmest praise; and Mr. Talbo displays a good voice and style in the Romance we have alluded to. The English translation, called "The Phantom," is by Mr. Gilbert A'Beckett. Since the commencement of the season there has been no want of variety in the bills, for "Maritana," "Il Trovatore" (in which Miss Anna Eyre achieved a decisive, but we fear not a lasting, success as the heroine), "Faust," and other equally well-worn Operas have been already given, although scarcely with casts sufficiently strong to attract large audiences. It is understood that the English Opera season will be of brief duration, for the establishment will open for Italian Opera at an unusually early period. During the short recess the house is to be redecorated, and, amongst other improvements, additional staircases are to be constructed for facilitating access to both the pit tier and the grand tier.

ASKE'S SCHOOL FOR GIRLS, HATCHAM.

AN unavoidable accident in the transmission of the following report prevented its publication in our last number; but the growing importance of the above school, and the fact of Professor Macfarren addressing the students on the occasion of the first award of musical scholarships, induce us to believe that a full account of the meeting—which took place in the hall of the school on the 8th December—will prove highly interesting to all who desire to promote healthful musical education in this country. The success of the establishment, which has been founded scarcely two years, is mainly due to the character and ability of the head mistress (Miss Connolly) and the teachers under her, and to the loyalty and energy they have inspired in their pupils. One of the special characteristics of this school is its carefully organised musical department, under Miss Macirone and an able staff of assistant professors; and the high position it has attained is borne out by the circumstance of the Principal of the Royal Academy of Music coming especially to examine the music pupils and award the scholarships for the ensuing year.

Professor Macfarren was introduced to the company by a few words from the head mistress, and addressed his audience nearly as follows:—

"Ladies and Gentlemen,—Give me leave to say a few words to you on the subject of the beautiful art it is the happiness of my life to cultivate. Let one of these words be Love and another Duty. Love is not a compelled duty, but the magnetism of the mind; and to the subject we love we owe the duty of advancing it to the utmost. Love will give heart and life, and promote the work; and Duty will shrink from no toil, and endure no imperfection. I have been shocked to hear music called 'an amusement.' Music in olden times held a prominent place in England, and, if since then it has suffered neglect, it has of late years resumed its position, and has won the consideration of the greatest educational institutions of the country. Music at Cambridge has taken a far higher tone, the number of musical students has very greatly increased, and the qualifying tests are higher and higher. In Dublin the musical chair has risen to great respect, as well as at the London University and at Edinburgh. Thus the great institutions of our country, with the classical and scientific studies, give music a place in their official proceedings. Now it has been the habit to call England an unmusical country; and yet this is the only country in which University degrees are given to music. We have here Doctors and Bachelors of music, and this country is the only one which acknowledges music amongst the scholastic faculties. Let this, therefore, bear me out when I say that the study of music is not an amusement.

"Music is to be distinguished by the fact that our musical sounds are the result of the rhythmic movements of the air, and in the largest sense the old theory of the 'music of the spheres' is the application of this scientific fact to the movements of the planets of the universe; it is a product of the grand laws of rhythmic motion, which distinguish musical sounds in opposition to accidental ones, and attention to the rhythmical divisions of the notes is a matter of great importance.

"I think the pupils do high credit to their teachers, and, having recently been engaged in a long examination of other pupils, I find those of to-day show very great merit, especially in the Adagio of Beethoven's Sonata. This is a very sonful piece for the piano, the chief melody requiring the effect to be produced like a song. Now it is a very high quality of playing to produce this singing character and give this expression. Every one excelled in the Adagio, and this shows musical feeling, which is highly worth the cultivation given to it here. All have not equal gifts, and in music the powers are very varied, but most rarely have I known persons totally without musical aptitude. I once knew a family utterly devoid of any power of perceiving musical sounds, but this was a most unusual case, and such persons might be called *music deaf*. Most people are able to appreciate music to some degree; and I am sure that cultivation may raise this power to a far higher standard than in its rude natural state. It is most dangerous to have bad teaching or to gain bad habits; thus these pupils are fortunate in having in the lady at the head of the music-school a distinguished musician in high esteem in our profession. The many proofs of her care and qualifications give great cause for confidence in her skill as a teacher and director of teachers. I think the institution fortunate in having secured her services, and I thank Miss Macirone, in the name of the profession, for the work she has done here in the cause of music, and for the care she has bestowed on the progress of the pupils of this school.

"I know the nervousness which necessarily attends the pupils at these examinations, and the vale of tears through which they sometimes pass; but I hope you will not consider me quite a tyrant. I know all the disadvantages of this position, and I wish I could have heard you play behind the door instead of in front of it. Let me assure you that you are doing well. You are engaged in a very high pursuit, and the quality of poetry, which is one of its chief elements, raises the mind to the divine source of all goodness and beauty. The heavenly fire is the principle of beauty, and whoever can perceive this principle becomes animated by a refining and purifying influence. If in your studies of painting or music you can perceive the beautiful, be certain it is the mainspring of greater happiness, elevation, and refinement, which in their turn will promote all intellectual advancement; and you will discover this beautiful art of music to be a very sound representative of the beautiful in other arts.

"Thoroughness must be your main desire, for superficiality leaves all noble work unaccomplished. What you undertake finish to the utmost. A piece of music should not be cast aside till made as perfect as possible. Let me remind you of this proverb, 'It is the first step which costs; it is the last that pays.' Learn all sides of the subject; learn the meaning of each piece of music, its technicalities, and perfect every note. To those who have great musical gifts I would say, cultivate your powers to the utmost, conscientiously using your talents as God's gifts. And I would not have the less favoured despair; they all, in a lesser degree, can be successful. I would only say it is very much to the credit of the whole school that in fifteen months' work so much should have been done, and I shall hope to hear how the work advances. We have here the beginning of such a sequel as will raise the character of the school, and the highest perceptions of those who are here.

"My vote of thanks is due to Miss Macirone for the great work she has done here, and to the music-teachers who are so ably seconding her; and I hope we shall see in the next examinations still higher progress. I entirely endorse the thanks to the teachers, which I feel thoroughly due. I will own that I am so many steps forward in the race, but excellence is in the reach of all who strive for it

with perseverance and assiduity. We do not all want to go before the world to gain artistic distinction, but all the birds alike lift up their songs to heaven; though we only notice the lark and the nightingale, the sparrow and the robin as much send up their praise. Thanking the head mistress for kindly giving me the opportunity of saying these few words, I will only add, 'Everything will come to him that waits, and to him that works while he waits.' Work on, and success will be sure to accompany all your doings. [Loud and continued cheering.]

The meeting concluded with a very enthusiastic and unanimous vote of thanks to Professor Macfarren for the honour and encouragement of his presence and his approbation of the work doing and done; and to the head music-mistress (Miss Macrone) and her assistant teachers, both of which were warmly received. After a few remarks by Mr. Cozens on the high and grateful appreciation, felt by parents as well as pupils, of the untiring zeal and ability of the head mistress (Miss Connolly), the crowded assemblage separated. The result of the examination was as follows:—

The Macfarren Scholarship.—Awarded to Emily Gilloch, pupil of Miss Read, R.A.M.

The Sterndale Bennett Scholarship.—To Gertrude Wiseman, pupil of Mrs. Baughan, R.A.M.

The Cipriani Potter Scholarship.—To Alice Wallis, pupil of Mrs. Thomas, Organist of St. Paul's, Deptford.

Mrs. Godding's Prize.—To Hetty Snellgrove, pupil of Miss Read, R.A.M.

It is with sincere regret that we record the death of Mr. Alfred Stone, Choirmaster of the Bristol Musical Festival Society, which occurred on the 3rd ult., at the age of thirty-seven. As a talented, conscientious, and earnest worker in the art for which in early life he evinced such exceptional powers, Mr. Stone held a high place in the estimation, not only of those resident in the locality which he so materially benefited by his valuable services, but of all those artists who from time to time were brought professionally into contact with him. When the idea of a Festival was first mooted in Bristol, and the question of a Conductor came before the Committee, Mr. Stone was unanimously elected; and we need scarcely say how thoroughly the result has justified this choice. As Conductor of the Orpheus Glee Society, too, and as Professor at several of the best educational institutions, he had won an enviable reputation for training the mind of those entrusted to his care to a love for and comprehension of the solid works in art; and it may truly be said that many a congregation sings with greater feeling and reverence because of his direct or indirect influence. In after years Mr. Stone's name will be best known to the general public as editor of the "Bristol Tune-Book," a work which has already had a marked effect upon the character of public worship both in England and the colonies. His unselfish and generous nature, which endeared him to all, both in public and private life, led him, we fear, to work beyond his powers of endurance; for, even when ill, it was only at the earnest intercession of his friends that he would absent himself from any professional engagements. The circumstance of his leaving a widow and ten children deepens the grief so universally felt at his loss; and at a large and influential meeting, under the presidency of the Mayor of Bristol, it was resolved, as the most suitable memorial of respect for the deceased, to open a subscription to be applied for the benefit of his widow and family. An advertisement in our present number will furnish every information as to where subscriptions to this fund are to be forwarded, and we earnestly hope that a liberal response will be made to an appeal so genuinely spontaneous in feeling and so truly benevolent in its object. We understand that up to the present time the subscriptions amount to upwards of £1,500.

THE Borough of Hackney Choral Association gave the second Concert of the present season at the Town Hall, Shoreditch, on the 14th ult., before an audience filling every part of the room. The principal item in the programme was Weber's "Jubilee Cantata," with the words translated by the Rev. J. Troutbeck for the edition recently published by Messrs. Novello, Ewer and Co. The work was performed at the Gloucester Festival of 1874, but has never

been heard in London since it was given at the Argyll Rooms on the occasion of the composer's concert in 1826. As might be expected under so able and zealous a Conductor as Mr. Ebenezer Prout, evidence of the careful manner in which the composition had been prepared was apparent in every department of the choir, the altos especially proving, as at the first concert, the rich and sympathetic quality of their tone, and the sopranos singing with remarkable brightness, giving out a clear and ringing C in alt in the choral portion of the Quartett and Chorus, "Wreath into garlands," which, apart from the beauty of the piece, may have had some effect in creating an enthusiastic call for an encore, a demand, however, we are happy to say, not complied with. The principal singers in the Cantata were Misses Mary Davies and Martha Harries, Messrs. Sidney Tower and E. Wharton, all of whom were thoroughly efficient in the music allotted to them. A selection from Schubert's "Rosamunde" music commenced the second part, the "Shepherds' Chorus" in which was charmingly sung; and Sterndale Bennett's Trio, "The hawthorn in the glade" (from the "May Queen") Pearsall's Part-song "In dulci júbilo," and Auber's Overture "La Sirène" (finely played by the band) completed one of the very best concerts yet given by the Society. We are glad to say that the Shoreditch authorities have gracefully acknowledged the increasing success of these concerts by building a commodious orchestra, which, in addition to securing the comfort of the members of the band, materially improves the appearance of the room.

THE following is the result of the public examinations held at Trinity College, London, on the 10th and 11th ult. Licentiates in Music—E. E. Carrington, Trinity College, London; John H. Gower, Mus. Bac., New Inn Hall, Oxford, and Trent College, Nottingham; W. H. Holloway, Trinity College, Manchester Branch; E. W. Taylor, Mus. Bac., New College, Oxford, and St. Mary's Stafford; Samuel Weekes, Mus. Bac., St. John's College, Cambridge, and of Plymouth; Charles R. Wilson, Gilford, co. Down. Associates in Music—James Gaskell, Wigan; Thomas Lee, Manchester; W. H. Oates, Manchester; Walter H. Palmer, Weston-super-Mare; Henry Peel, Trinity College, Manchester Branch; H. W. Rogers, Walsall. Students in Music—A. Carter, Shrewsbury; J. E. Carter, Shrewsbury; Horton Corbett, London; H. Deakin, Stafford; W. C. Everett, Colchester; A. J. Gosden, Wellesbourne; J. R. Hayward, Reading; J. E. Jones, Shrewsbury; T. H. Pegg, Manchester; W. C. Valentine, London; A. Widdows, London. Student in Arts—F. Miller, Trinity College. Higher Examinations for Women—Harmony: Second Class, Miss Louise Dicks, Tunbridge Wells. Counterpoint: First Class, Miss Frances Elliott, Staines; Second Class, Miss Jessie Armstrong, Holloway, N. Pianoforte: First Class, Miss Mary J. Bonham, Northampton; Miss Louise Dicks, Tunbridge Wells; Second Class, Mrs. Bishop, Shanklin. General Musical Knowledge: Second Class, Miss Louise Dicks, Tunbridge Wells; Miss Frances Ferraby, Midhurst. Vocal: First Class, Miss Kate Fusselli, London. Principal Examiners: Sir John Goss, Mus. Doc.; Edwin M. Lott, Charles Steggall, Mus. Doc.; Charles Edward Stephens, Edward Silas, Humphrey J. Stark, Mus. Bac.; J. Stedman, Bradbury Turner, Mus. Bac. Branch Superintendents: Manchester, J. Kendrick Pyne, Organist of Manchester Cathedral, and J. M. Bentley, Mus. Bac.; Dublin, T. R. Jozé, Mus. Doc.; Shrewsbury, S. Corbett, Mus. Bac. The total number of candidates was forty-eight, of whom twelve entered for the higher examinations for women.

THE decision of the Bishop of Worcester on the matters submitted to him mutually by the Dean and Chapter of Worcester and the standing Committee of the Worcester Triennial Festivals, has now been made public. He directs that a certain form of service, consisting of a few collects and pieces, shall be used daily before and after the Oratorio. With regard to the most important point on which the Festival Committee and the Chapter differed, i.e. the admission of the public to the Cathedral, the Bishop determines that admission shall be by cards obtainable from the secretaries or agents of the Festival Committee, who will issue them to subscribers to the fund for defraying the expenses of the Festival. The list of subscriptions to this

fund is to be kept open until the time fixed for the commencement of the service, so that "subscribers" can obtain their "cards of admission" at any time on paying an adequate "subscription." The seats are all to be numbered, and the cards will be numbered also. If the Dean and Chapter contribute, as they proposed, £500 to the fund, they are to have a corresponding number of cards of admission. The whole available space in the nave, aisles, and transepts is to be reserved for the use of subscribers, and the choir and its aisles are to be placed at the disposal of the Dean and Chapter for the admission of a limited number of persons at their discretion.

At the meeting of the Musical Association on the 7th ult., Dr. Stainer presiding, Mr. J. Spencer Curwen read a paper on the Laws of Musical Expression, with special reference to a recent work by M. Lussy, of Paris. The question was whether the variations in force and speed which every good executant employs are founded on rules which may prove useful to beginners, and to those whose musical feeling needs cultivating. Mr. Curwen maintained that there are general principles of expression which all artists observe, and that more attention should be devoted in pianoforte teaching to the structure of compositions, as regards their sections, phrases, modulations, &c. This would produce more intelligent and sympathetic players. In the discussion which followed, Mr. W. H. Cummings, Rev. T. Helmore, Dr. Bridge, Mr. C. E. Stephens, and the chairman took part. The general opinion was that it is hopeless to lay down rules for what is so much a matter of taste, but that the systematic study of expression was of the highest importance. Votes of thanks to Mr. Curwen for his paper, and to Mrs. Curwen for her performance of the illustrations, concluded the meeting.

MISS SAIDIE SINGLETON gave her first Evening Concert at the Athenæum, Camden Road, on the 9th ult., before a numerous and highly appreciative audience. The *bénéficiaire*, who is rapidly making a name before the public, sang with much refinement and artistic feeling a sacred composition by Signor Randegger; a song, "Oh buy my flowers," by Guernsey; and took part, with Mrs. Irene Ware, in Balfe's Duet, "Trust her not," with Randegger's Trio, "I Naviganti," with Messrs. Sauvage and Wadmore, and in F. Paer's Quartet, "O notte soave," in which she was associated with Miss Annie Butterworth and the gentlemen just named. In all these pieces she was received with marked favour, and created an impression which justifies the highest hopes for the future. Mrs. Irene Ware, Mr. Stedman, and Mr. Wadmore were most effective in all their songs; Mr. F. Chatterton's harp performance was extremely successful; and Herr Willem Coenen played Liszt's "Hungarian Rhapsody" on the pianoforte, and a piece for the left hand only, both of which were warmly and deservedly applauded. Signor Randegger accompanied with his usual skill and judgment.

THE St. John's (Great Marlborough Street) Choirboys' Play was given in the Lecture Room on the 24th ult. It began with the comic Drama called "Look before you leap," in which Messrs. Lee, Bishop, Ward, Hunt, and Turner acquitted themselves satisfactorily. This was followed by the Comedietta "The Count and the Secretary." C. R. Ward gave an animated and dashing representation of the *Comte de Melcy*, and W. G. Bishop was an impassioned and sprightly *Pierre*, while the *Innkeeper*, the *Tailor*, and the *Postilion* had efficient representatives in Messrs. Cook, Hunt, and Kirwan. The play showed a marked improvement on that of last year, and evinced much careful training of the boys, as well as discrimination in allotting the various characters. The dresses and appointments were of the best kind. There was a large and influential audience, who bestowed frequent applause upon the performers.

THE Annual Ballad Concert for the benefit of Mr. George Watts, the well-known *entrepreneur*, will be given in the Dome, Brighton, on Tuesday the 5th inst., under distinguished patronage. The programme is a most attractive one, and the list of artists exceptionally strong, including the Misses Robertson, Mdle. Neunam, Miss Ellen de Fonblanque, and Madame Antoinette Sterling; Messrs. Henry Guy, Walter Bolton, and Wadmore; Madame Norman-Neruda, Mr. Charles Hallé; the Brighton

Philharmonic Choir. Conductors, Signor Randegger and Mr. F. Kingsbury. From the high estimation in which Mr. Watts is held by the Brighton musical public, we expect that a large gathering will assemble to do honour to one whose successful endeavours to provide high-class entertainments deserve substantial recognition.

MR. CARL ROSA announces a season of Opera, commencing on Monday the 11th inst., at the Adelphi Theatre. The principal vocalists are Miss Julia Gaylord, Mdle. Marie Fechter (of the Opéra-Comique, Paris, her first appearance in England), Miss Georgina Burns (her first appearance in London), Miss Cora Stuart, Miss Josephine Yorke, Miss Clara Merivale (her first appearance in London), Mrs. Aynsley Cook, and Madame Blanche Cole; Mr. Joseph Maas, Mr. J. W. Turner, Mr. Charles Lyall, Mr. Ludwig, Mr. Snazelle, Mr. F. H. Celli, Mr. H. W. Dodd, Mr. Aynsley Cook, and Mr. Fred. C. Packard. Mr. Carl Rosa will, as usual, conduct, and Mr. Carodus will retain his post as leader of the orchestra. The season will be opened with Nicolai's "Merry Wives of Windsor," and at a later period Mr. Rosa promises Ignaz Brüll's Opera "The Golden Cross" and a dramatised version of Sir W. Sterndale Bennett's "May Queen."

THE Royal Society of Musicians of Great Britain, instituted in 1738 for the maintenance of aged and indigent musicians, their widows and orphans, at the last monthly meeting of its members apportioned a sum exceeding £400 to relieve the wants of distressed members of the musical profession and their families, and nearly a fourth of that amount was granted to non-members and those who had no legal claim on its funds. This noble Society will hold its 140th Anniversary Festival and Dinner on the 3rd of May, when the Right Hon. Sir Alex. J. E. Cockburn, Lord Chief Justice of England, will preside; and it is to be hoped that all who derive either pleasure or profit from the art of music will contribute liberally in aid of the funds of a charitable Association which does its work so thoroughly and so unostentatiously.

THE concerts of the Philharmonic Society are announced to commence at St. James's Hall on the 14th inst. The instrumental portion of the programmes of the four concerts before Easter are given, but no detailed prospectus has been issued. A pianist new to this country, M. Planté, will perform one of Beethoven's Concertos at the third concert, but no novelties are mentioned. For the lovers of the standard works, however, the selections at each concert will present a strong attraction; and those who cling to the time-honoured traditions of the Society will be glad to find that the hour of commencement has been restored to eight o'clock, and that the morning concerts will be discontinued.

THE seventy-first monthly Concert of the Grosvenor Choral Society was held at the Grosvenor Hall on Friday the 18th ult., the principal feature being "The Rose of Salency," an Operetta written and composed by W. Chalmers Masters. The work was well performed, the band and chorus numbering about 110 performers. The soloists, Mrs. Stamp, Miss Kate Reed, Mr. A. Lawrence Fryer, Mr. W. Powell, and Mr. Henry Baker, were very successful in their respective parts. The miscellaneous portion of the programme included Part-songs and vocal solos; and the instrumental pieces were Mendelssohn's "Wedding March" and Méhul's Overture "La Chasse du Jeune Henri," well played by the band. Mr. J. G. Callcott conducted.

A PORTION of Bach's "Christmas Oratorio" has been given at St. Anne's Church, Soho, on Friday evenings, December 28, and the 4th, 11th, and 18th ult. The solos were taken by Miss Amy Gill (contralto), Mr. C. Wade (tenor), and Mr. Grieve (bass); and Mr. J. M. Coward presided at the organ. On each evening Tours's Magnificat and Nunc dimittis in F have been given. The services were opened with Gounod's "Bethlehem," Handel's "Hallelujah Chorus" being sung after the Oratorio. The orchestra consisted of seventeen performers, the whole being under the direction of Mr. Barnby. The services have been attended by large congregations.

A CONCERT took place at the St. Peter's Schools, Great Windmill Street, on the 24th ult., in aid of the Piano Fund. Misses A. Frupp, J. Hill, E. Blackwell, A. Blackwell, Maude Woodcock, Mdle. Rudersdorf, and Messrs. Rendell

and Froome were all very successful in a popular selection of songs and duets, and some part-music by Messrs. Humm, Rendell, Dorey, and Froome was well received. A piano solo by Miss Brown, and a concertina solo by Mr. W. Dorey, gave much satisfaction. Mr. A. Dorey (the Organist of St. Peter's) played the accompaniments throughout, and the room was well filled.

A BALLAD CONCERT was given at the Langham Hall on Thursday the 17th ult., in aid of a charity, under the able direction of Dr. J. W. Bernhardt. The vocalists were Miss Clara Perry, Miss Edith Blair, Miss Amy Bloxham, Mr. J. R. Jekyll, and Mr. Wilkinson; and, considering that many of these artists appeared for the first time before a public audience, their success was highly encouraging. Dr. Bernhardt relieved the singing by playing two pianoforte solos with good effect.

At the recent examination at Cambridge, Mr. H. Fisher, a member of the Council of the Tonic Sol-fa College, graduated Mus. Doc., and Mr. Jenkins, also a member of the College, graduated Mus. Bac. Great efforts are now being made to collect money to build the College at Forest Gate, the demand for trained teachers of the system being greater than ever. The annual gathering of teachers and students of the system which has just been held in London was marked by much enthusiasm.

On Thursday the 17th ult. the choirboys of St. Mary Boltons, West Brompton, presented their late Organist and Choirmaster, Mr. Horace Buttery, with a handsome photographic album, as a parting mark of their esteem and gratitude. At the same time they also presented Mr. M. Staunton, the late Librarian of the Choir (who resigned with Mr. Buttery), with an elegantly bound edition of Kingsley's works, in recognition of his kindness to them.

On Thursday evening, the 3rd ult., after the choir practice, the choirboys of St. Paul's Church, Canonbury, presented Mr. Winbolt, the Organist and Choirmaster, with a handsome inkstand, in token of their gratitude to him for his kindness and the interest he had taken in them during the past year. Mr. Winbolt, in accepting the gift, expressed his thanks for the present made to him and the great pleasure he felt in receiving it.

THE Saturday Popular Organ Recitals at the Bow and Bromley Institute were resumed on the 19th ult., before a large audience. The season will extend to the end of April; and from the increasing attraction of these entertainments there is every reason to believe that they will become one of the permanent musical institutions of the eastern end of the metropolis.

MR. E. H. TURPIN, the Organist and Choirmaster of St. George's, Bloomsbury, was on the 6th ult. presented with a handsome gold watch by the members of his choir, who desired to testify their esteem and respect both for his professional merits and his social qualities.

At the meeting of the Musical Association on the 4th inst., a paper will be read by the Rev. T. Helmore, M.A., "On a more Expeditious Mode of Writing the Time-notes in Music."

MESSRS. ARTHUR ALLISON and Co. announce that they have removed their pianoforte manufactory from Wardour Street to the Apollo Works, Kentish Town.

REVIEWS.

Parsifal. Ein Bühnenweih-Festspiel von Richard Wagner. [Mayence: B. Schott Söhne. London: Schott and Co.]

THE fact that the publication of the mere libretto—to use the familiar term—of an as yet incomplete music-drama should be regarded as an interesting event by a considerable portion of the musical public undoubtedly marks a new phase in the development of the music-drama itself. It was C. M. von Weber who some fifty years ago first advanced the then startling theory that the composer of Opera should be held responsible for his textbook also; and everyone knows how honestly and earnestly the composer of "Der Freischütz" and "Euryanthe" accepted the responsibility in his own case. Herr Wagner, however, has gone

a step further. Conceiving the musical drama, at least in its ideal state, to involve the perfect blending of the two sister arts immediately concerned, he became, almost of necessity, both the poet and the composer of the remarkable operatic works which have been subjected to such severe and even invidious criticism, and which have, nevertheless, raised their author to the highest pinnacle of fame ever reached by an artist during his lifetime. We are not now concerned with the question whether, in the elaboration of these works, Herr Wagner has shown greater aptitude as a poet or as a musician—two qualifications rarely, if ever, combined in an equal degree in one person. His aim, like that of his predecessor C. M. von Weber, has been almost from the first a national one, and if the later stage works of Herr Wagner possessed no other merit than that of having, in a great measure, revived the study of the poetic masterpieces of the so-called first classical period of German literature, their importance would still be considerable. Both his "Lohengrin" and "Tristan und Isolde" are based upon the poetic productions emanating from that period of national greatness and healthy social life, while his more recent work of gigantic proportions—"Der Ring des Nibelungen"—is, in its main features, but a dramatised version of one of the grandest epic poems of all ages, of which every German is justly proud, though few probably have ever entirely read it. With "Parsifal," the textbook of which has just been given to the world, one more will be added to the number of national music-dramas from the apparently exhaustless pen of the German reformer of Opera. Whereas in his "Nibelungen" the author stands entirely on pagan ground, the new drama moves as exclusively in the sphere of the Christian legend, already foreshadowed in "Lohengrin." In the former work, founded as it is upon the tragic creations of Teutonic mythology, the sensual and spiritual elements are eternally at war; in "Parsifal" the spiritual predominates, and the strife finds its final solution in the Christian revelation. Thus, it may be inferred, Herr Wagner's latest dramatic work is essentially a religious one. It is based upon the originally British legend of Percival (Peredur), one of the knights of the fabulous King Arthur, and subsequently knight-guardian of the "Holy Grail," so elaborately set forth by Wolfram von Eschenbach in his beautiful epic poem written about the end of the twelfth century. The ethical idea which pervades that poetic masterpiece is akin to that underlying Goethe's "Faust," the purpose of both poems being to depict the process of purification which the mind of man undergoes in his contact with the outer world, and to show how, passing through a series of doubts and errors, he will eventually obtain the truth, and with it a nobler sphere of existence. But whereas the twelfth century poet has found a perfect solution of this problem in the teachings of Christianity, he of the nineteenth, although pointing somewhat hazily in the same direction, really fails to find an equally complete solution, remaining himself a "seeker after truth" to the end of his life. In Herr Wagner's version of "Parsifal" this psychological tendency of the epic poem referred to has become the almost exclusive object of dramatic illustration. Discarding all allusions to his hero's adventures as one of the elect Knights of the Round Table, together with many other details in the description of which Wolfram von Eschenbach takes so much delight, he places the "Holy Grail" and its mysteries—i.e. the redeeming and purifying power of the Sacrifice offered by the Founder of Christianity—into the very centre of his drama, showing how the youthful adventurer is first brought under its divine influence, and how, after a period of trial and temptation, he is found worthy to become the guardian-king of the precious, life-preserving relic itself. The whole framework of the play is extremely simple; there is apparently but little of what may be called dramatic action in it, but a good deal to which an allegorical significance has to be attached; and, let us add, it will be almost impossible to appreciate either, as well as the subtle allusions in which the dialogue abounds, without some preliminary study of the subject upon which it is founded. This latter remark, however, applies more or less to all the later stage works of Herr Wagner, and we are not prepared to find fault with the fact.

The scene of "Parsifal" is laid partly in the Castle of Monsalvat, where the "Holy Grail" is being guarded, and its vicinity, "in the northern mountains of Gothic Spain," partly at the castle of the magician *Klingsor*, situate at the southern range of the same mountain chain. The following is a brief outline of the story enacted in these surroundings. *Amfortas*, the son of *Titur*, has succeeded his father, who is still living, in the king-guardianship of the "Holy Grail"—the sacred vessel containing the blood which had flown from the crucified Saviour. It is a part of the royal prerogative to exhibit this sacred relic periodically before the assembled knights of the holy order, on which occasions the "Holy Grail" gives forth a magnificent light which exercises a divine influence over all, and none who have witnessed it can die within that week. It appears, however, that *Amfortas* being enticed into the precincts of the castle of *Klingsor*—the scheming magician, ambitious to obtain the "Holy Grail" and the power it wields—had fallen a victim to the sensuous attractions with which the latter surrounds his Court, and had been wounded with a spear wrung from his hands—the sacred weapon which had pierced the side of the Saviour, and which had hitherto formed part of the treasures connected with the "Grail." Conscious of having defiled the holy office which he held, the king returns to Monsalvat, but, although mortally wounded, he cannot die on account of the innate power of the mystery whose guardian he is, and which it is his duty weekly to display. At this juncture *Parsifal* enters upon the scene, a young adventurer whose father, *Gamuret*, a descendant of *Titur*, had died in battle before the son was born, and who had been brought up by his mother in the solitude of forest life, kept in utter ignorance of worldly matters lest he should one day share the father's fate. The youthful hero had, however, torn himself away from these maternal leading-strings, and on his aimless wanderings had arrived at the seat of the holy mystery, "which none but the pure in heart can reach." He is conducted by one of the knight-guardians into the hall of the castle, where the holy rites are just being performed. *Parsifal*, greatly impressed by the scene, and still more by the sufferings exhibited by the king, remains throughout the ceremony, and afterwards, speechless, and his silence being construed by his guide into indifference, he is, after the assembled knights have left the hall, contemptuously told to quit the castle never to return. With characteristic naïveté the first act closes by the indignant knight in question violently closing the door after his youthful protégé, upon which the curtain drops. The following act introduces us to the luxuriant splendour of *Klingsor's* castle and its surroundings. After a somewhat lengthy dialogue between the magician and *Kundry*, a mysterious heathen woman—the only female character in the drama, and one surrounded with great interest by the dramatist—our hero again makes his appearance, resists the many temptations offered him, gains possession of the sacred spear, and as he breaks the spell around him the magician's seeming splendour disappears. With this the second act comes to a close. Between it and the third act several years must be imagined to have elapsed, years of wandering on the part of *Parsifal* in search of the "Holy Grail," during which time that inner process of purification must be supposed to have taken place which it does not lay within the power of the dramatist to depict. At last, however, the time arrives when the weary wanderer—the sacred spear, undefiled by him, in his hand; himself an altered, purified being—again reaches the doors of the long-desired Monsalvat. Again he is conducted into the grand hall, where the knights have assembled to mourn the death of their old king *Titur*, whose coffin is being carried in and placed in the centre of the room. His son *Amfortas*, still suffering from his never-healing wound, is determined not to prolong his agony any longer, and, refusing to perform again the sacred rites which to him signify but a living death, exposes his bare breast to the warriors, imploring them to pierce it with their swords. At this moment *Parsifal* enters, and, extending the sacred spear to *Amfortas*, the old wound of the latter closes, and he is infused with new life. *Parsifal*, the sufferer, the redeemer, is hailed by all as the only one worthy to be the guardian-king of the

"Grail." And as the holy vessel once more gives forth its glorious light the ancient *Titur*, regaining life for the moment, raises himself in his coffin to bestow his blessing upon the assembly.

Our space does not permit us to offer more than this very faint and imperfect outline of the subject of Herr Wagner's latest drama. We abstain from all further criticism for the present, being content to await its final completion with all the wonderful musical effects and detailed stage accessories of which we know its author to be a consummate master. The work will no doubt become fruitful in controversy. Some portions will be objected to on orthodox religious grounds, while others will offer full scope to the pen of the satirist. But Herr Wagner has had to encounter similar antagonism upon the first appearance of nearly all his music-dramas, and he has grown old and famous in spite of it all. We will only add that the poem is written for the greater part in rhyme, the alliterative verse, so conspicuous in "Der Ring des Nibelungen," being but rarely made use of.

Album-Sonate. Für das Pianoforte. Von Richard Wagner. [Schott and Co.]

WHEN we say that this piece was composed in 1853 it is almost unnecessary to add that it embodies not the ripened theories of one whose greatest boast is that he refuses allegiance to any code of rules save what may be evolved from his own conviction of the true mission of music in the world. By the term "Album-Sonate" (which perhaps may be a title given by the publisher) we are of course led to expect a composition not fully developed, or what we should perhaps term a "Sonatina;" and viewed in this light we are inclined to believe that the piece—which, although the time varies, is not divided into movements—will be played with much interest by musicians, and listened to with much pleasure even by a general audience. Commencing with a tranquil and expressive subject in A flat major, we are carried (somewhat abruptly) into C major, where a quiet and unpretentious melody appears. Some extremely good, but simple, writing afterwards occurs where fragments of the themes are treated, with a florid bass; and there are many effective changes of key, the calmness of the concluding portion of the piece, with the triplet accompaniment, being in excellent contrast with the energetic passages which precede it. No person hearing this unambitious trifle would believe that Herr Wagner is its composer; but everybody must feel that it is the holiday-work of an artist.

A Dictionary of Music and Musicians (A.D. 1450-1878). By eminent writers, English and Foreign. With illustrations and woodcuts. Edited by George Grove, D.C.L. [Macmillan and Co.]

To produce a reliable Biographical Dictionary of Musicians is by no means an easy task, but when to this is added an explanation of musical terms, with articles on the history of the art, on the science and practice of composition, and the nature and use of musical instruments, the difficulties accumulate to an extent which perhaps even the earnest and indefatigable editor of the work now before us has, in this early stage of his labours, scarcely yet fully realised. In his preface he says, "Every effort will be made to compress the articles as much as possible, consistent with their being intelligible and readable;" but herein, as it appears to us, lies a very sufficient reason why a Dictionary of Musicians and a Dictionary of Music should form separate works; for whilst the first should be a collection of interesting and well-digested biographies, the second should form a musical lexicon, the principal subjects in which should be treated of at length by the ablest authors. It is of course impossible to deliver judgment upon a single part of a work, considering that twelve quarterly parts—of about the same size, we presume—are found necessary to complete it; but, so far as we can pronounce upon the specimen before us, the plan laid down by the editor appears to be most satisfactorily followed out. A good staff of contributors has been secured; and, seeing that of necessity the space allowed them is perhaps unduly limited, they have ably and carefully performed the tasks allotted to them. As all the articles are signed, it would be invidious to mention any as particularly deserving of praise; but we may say, generally, that the subjects of most

Remember not, Lord, our offences.

February 1, 1873.

From *The Litany*.

FULL ANTHEM FOR FIVE VOICES.

HENRY PURCELL.

London: NOVELLO, EWER AND CO., 1 Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante.

1st TREBLE. *p* Re-mem-ber, re-mem-ber not, Lord, our of-fen-ces, re-mem-ber, re-

2nd TREBLE. *p* Re-mem-ber, re-mem-ber not, Lord, our of-fen-ces, re-mem-ber, re-

ALTO. *p* Re-mem-ber, re-mem-ber not, Lord, our of-fen-ces, re-mem-ber, re-

TENOR (Sve. lower). *p* Re-mem-ber, re-mem-ber not, Lord, our of-fen-ces, re-mem-ber, re-

BASS. *p* Re-mem-ber, re-mem-ber not, Lord, our of-fen-ces, re-mem-ber, re-

Andante.

ORGAN. *p* Gt. Diaps. = 92.

cres.

- mem-ber not, Lord, our of-fen-ces, north'of-fen-ces of our fore -

cres.

- mem-ber not, Lord, our of-fen-ces, north'of-fen-ces of our fore -

cres.

- mem-ber not, Lord, our of-fen-ces, north'of-fen-ces of . . our fore-fathers;

cres.

- mem-ber not, Lord, our of-fen-ces, north'of-fen-ces of our fore -

cres.

- mem-ber not, Lord, our of-fen-ces, north'of-fen-ces of our fore -

cres.

Ped.

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts enter with the lyrics: '- fa-thers; nei - ther take Thou vengeance of our sins, but spare . . us, good Lord, nei-ther take Thou vengeance of our sins, but spare . . fa-thers; nei - - ther take Thou vengeance of our sins, nei - - ther take Thou vengeance of our sins, but spare . . us, good Lord, nei-ther take Thou vengeance of our sins, good Lord, nei-ther take Thou vengeance of our sins, good Lord, good Lord, nei - - ther take Thou but spare . . us, good Lord, nei - -

- fa-thers; nei - ther take Thou vengeance of our sins,
 - fa-thers; but spare . . us, good Lord, nei-ther take Thou vengeance
 nei - ther take Thou vengeance of our sins, but spare . .
 - fa-thers; - nei - - ther take Thou vengeance of our
 - fa-thers; nei - - ther take Thou vengeance of our sins,
 nei - - ther take Thou vengeance of our sins, but spare . . us, good
 of our sins, good Lord, nei-ther take Thou vengeance
 . . us, good Lord, nei-ther take Thou vengeance of our sins,
 sins, good Lord, good Lord, nei - - ther take Thou
 but spare . . us, good Lord, nei - -

Lord, nei - ther take Thou vengeance of our sins, but spare . . us, good
of our sins, nei - ther take Thou vengeance of our sins,
nei - ther take Thou vengeance of our sins, good . . . Lord, but spare . .
vengeance of our sins, but spare . . us, good Lord,
- ther take Thou vengeance of our sins, but

Lord, spare . . us, good Lord, spare Thy peo - ple, whom Thou hast re -
but spare . . us, good Lord, spare Thy peo - ple, whom Thou hast re -
. . us, spare . . us, good Lord, spare Thy peo - ple, whom Thou hast re -
but spare us, good . . Lord, spare Thy peo - ple, whom Thou hast re -
spare us, good Lord, spare Thy peo - ple, whom Thou hast re -

mf

- deem-ed with Thy pre - cious blood, and be not an-gry with us for . . e - - -

mf

- deem-ed with Thy pre - cious blood, and be not an-gry with us for e - - -

mf

- deem-ed with Thy pre - cious blood, and be not an-gry with us for e - - -

mf

- deem-ed with Thy pre - cious blood, and be not an-gry with us for . . e - - -

mf

- deem-ed with Thy pre - cious blood, and be not an-gry with us for e - - -

p

- ver, be not angry with us for e - - ver. Spare . . us, good Lord.

p

- ver, be not angry with us for . . e - - ver. Spare . . us, good Lord. . .

p

- ver, be not angry with us for e - - ver. Spare . . us, good Lord.

p

- ver, be not angry with us for . . e - - ver. Spare . . us, good Lord.

p

- ver, be not angry with us for e - - ver. Spare . . us, good Lord.

If ye love Me.

St. John, xiv. 15, 16.

ANTHEM.

C. SWINNERTON HEAP, Mus. Doc., Cantab.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81, Queen Street (E.C.)

Andante moderato.

TREBLE. *mf* If ye love Me, . . . keep My com - mand - ments, if ye

ALTO. *mf* If ye love Me, keep My com - mand - ments, if . . ye

TENOR
(Sve. lower). *mf* If ye love Me, keep My . . . com - mand - ments, if . . ye

BASS. *mf* If ye love Me, keep My . . com - mand - ments, if ye . .

Andante moderato.

ORGAN. *mf*

love Me, . . keep My com-mandments, and I will pray the Fa - ther, and

love Me, keep My com-mandments, and I will pray the Fa - ther, and

love Me, keep My com-mandments, and . . I will pray the Fa - ther, and

love Me, keep My com-mandments, and I will pray the Fa - ther, and

Musical score for the hymn "He shall give you another Comforter". The score is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are: "He shall give you an - o - ther Com - fort - er, and He shall give you an - o - ther". The score includes dynamic markings such as *cres.* (crescendo) and *f* (forte), and articulation marks like accents and slurs. The piano part features chords and single notes, with some measures marked with an accent (>) and a slur.

poco più animato.

Com-fort-er, that He may a-bide with you for ev - er, with you for
 Com-fort-er, that He may a-bide with you for ev - er,
 Com-fort-er, that He may a-bide with you for
 Com-fort-er, that He may a-bide

poco più animato.

ev - er, that He may a-bide with you, with
 that He may a-bide with you, with you for ev - er, with
 ev - er, that He may a-bide with you for ev - er, with
 ... with you, that He may a-bide with you for ev - er

you for ev - er, that He may a-bide with
 you for ev - er, that He may a-bide with
 you for ev - er, that He may a-bide with you for
 - er, for ev - er, that He may a-bide with you, may a -

dim. *tranquillo.* *pp*
 you for ev - er; e - ven the Spi - rit of truth, . . the
dim. *pp*
 you for ev - er; e - ven the Spi - rit of truth, . . the
dim. *pp*
 ev - er, for ev - er; e - ven the Spi - rit of truth, . . the
dim. *pp*
 - bide for ev - er; e - ven the Spi - rit of truth, . . the
tranquillo.
dim. *pp* (Voices alone.)
 Spi - rit of truth, . . the Spi - rit of
 Spi - rit of truth, . . the Spi - rit of . .
 Spi - rit of truth, . . the Spi - rit of
 Spi - rit of truth, . . the Spi - rit of . .
p (Voices alone.) *cres.*
mf *tempo lmo.* *cres.*
 truth. . . If ye love Me, . . keep My com-mand-ments, if ye
mf *cres.*
 truth. . . If ye love Me, keep My com - mand - ments, if . . ye
mf *cres.*
 truth. . . If . . ye love Me, keep My com - mand-ments, if ye
mf *cres.*
 truth. . . If ye love Me, keep My com - mand-ments, if ye
mf *tempo lmo.* *cres.*

love Me, . . keep My com-mandments, and I will pray . . the Fa -

love Me, keep My com-mandments, and I will pray the Fa -

love Me, keep My com-mandments, and I will pray the Fa-ther, and

love Me, keep My com-mandments, and I . . will pray, . .

ther, and He shall give you an - o - ther Com-fort-er, e - ven the

ther, and He shall give you an - o - ther Com-fort-er, e - ven the

He, . . and He shall give you an - o - ther Com-fort-er, e - ven the

and He shall give you an - o - ther Com-fort-er, e - ven the

Spi - rit of truth, . . the Spi - rit . . of . . truth. . .

Spi - rit of truth, . . the Spi - rit of truth. . .

Spi - rit of truth, e - - ven the Spi - rit of truth, of . . truth.

Spi - rit of truth, . . the Spi - rit of truth. . .

poco rall.

importance have been judiciously entrusted to those who have made them their special study, and that in all these cases much information is conveyed in a small compass, the explanations of the terms being often made additionally clear by musical illustrations. We know how exceedingly difficult it is to decide what to admit and what to reject in a Dictionary of this description, but can scarcely understand why, for example, Mdle. Alboni should be mentioned, and not Mdle. Albani; F. E. Bache, who is deceased, and not Edward Bache, now living; why also, as the word *Academy* is fully treated, the Royal Academy of Music should be omitted. As a matter of fact, too, we must mention that William Ball did not, as is asserted, write English words either to Spohr's "God, Thou art great" or to Mendelssohn's "Lobgesang;" but the English text was supplied to the first-named composition by Morley Chubb, and to the second by Mr. J. Alfred Novello, who, at the request of the Birmingham Festival stewards, journeyed to Leipzig to accomplish the adaptation in consultation with the composer, so that no time might be lost in preparing the work for the Festival then fast approaching. It is strange too, as the Dictionary bears the date of 1878, that Dr. S. S. Wesley should be spoken of as a *living* composer, considering that he died as far back as 1876. Then, as mere misprints, we would call attention to Michel von Asantschewsky, who is said to have been born in 1839, and to have become Director of the Conservatoire de Musique, at St. Petersburg, in the same year; to the invariable spelling of the word "obligato" with one "b," and to the deriving the term "Acciacatura" from "Acciacare," the correct spelling of the verb being with two "c's." Referring to page 47, where, in explaining the word "Agitato," mention is made of Mendelssohn's "Lieder ohne Worte," Book 1, No. 5, which is marked "Piano agitato," we may say that in the modern German edition it is altered to "Poco agitato." There can be no doubt that the original direction was a mistake, especially as the "p" for "piano" also appears. All the points we have mentioned (more important of course in a work especially designed as a reference for facts than in a mere gossiping book) may be easily revised in a reprint of the Part before us; and we are certain that, even if the editor do not agree with us as to the value of our suggestions, he will give us full credit for good intention in submitting them for his consideration.

Harmony. By John Stainer, M.A., Mus. Doc., Oxon. [Novello, Ewer and Co.]

THIS work forms one of the series of "Music Primers" issued by the above firm; and in his preface the author says that his aim has been the "collecting and explaining those facts universally accepted as the groundwork of harmony," rather than the putting forward "any special opinions he himself may have formed." The one exception to this rule—that of retaining the German system of naming intervals—he states that he has made "after much consideration," and this consideration we are bound to say is so apparent throughout the book that, although we may differ from the author on certain minor points, the obvious sincerity of his convictions makes us cordially welcome him as a worthy worker in the cause of musical progress. As a mere matter of opinion, we confess that we are not partial to the German system of naming intervals. It is good, we think, to call fourths, fifths, and octaves, perfect and imperfect; and it might be urged that, by using the words "tritone fourth" and "imperfect fifth" for those intervals which occur in the scale, all diatonic intervals would be major, minor, and perfect, and the terms "augmented" and "diminished" would be exclusively reserved for those intervals which are chromatically raised or lowered. We quite sympathise with Dr. Stainer in the desire to make his little book an introduction to works of a more elaborate character; and where the pupil is expressly told that he is not to rest content with the facts set forth in the Primer, but merely to provide himself with the materials for building, it is perhaps infinitely better to say too little than too much. One or two points, however (no doubt oversights), should be mentioned. At the commencement of chapter vii. it is said that "when the tonic of a common chord is not the lowest note in it the chord is said to be inverted." This word "tonic" (which we

presume means "root") so often occurs when a common chord is spoken of that we are certain of the author's thanks for drawing attention to it; and we may also (whilst pointing out such small matters) refer to paragraph 52, where it is stated that the pupil need not bind himself to prepare his "minor sevenths," a direction which, of course, is intended to apply exclusively to "dominant sevenths."

In conclusion we cannot award too much praise to the logical manner in which Dr. Stainer has arranged the subjects upon which he treats. The exercises, it is almost needless to say, are excellent; and the plan of recapitulating the contents of each chapter by question and answer between master and pupils is well adapted to impress the characteristics of the various chords upon the memory. We are glad to find that the author asserts the impossibility of learning harmony without a master; but should any adventurous student attempt this task we do not know that we can recommend him a more satisfactory guide than Dr. Stainer's Treatise.

On Purity in Musical Art. By Anton Friedrich Justus Thibaut (Heidelberg, 1825); translated from the German by W. H. Gladstone. [John Murray.]

Speaking of this work, Schumann says, "Read it often as you grow older;" and that in Germany this advice has been extensively followed may be evidenced by the fact of the fifth edition of the book having appeared as recently as 1875. Let us hope that in England, where a love of true musical art is so rapidly gaining ground, the opinions of so learned and thoughtful a thinker upon the true mission of music in the world may, by the help of Mr. Gladstone's excellent translation, soon become as well known as in the land of the author's birth. The translator in his preface says that, "in choosing for his Essay the title of 'Purity in Musical Art,' Thibaut had in view not so much technical as moral purity. Music he considered not a mere study, nor a mere amusement, but rather as a moral agency." In furtherance of the desire rigidly to enforce this theory, it can scarcely be wondered at that he should seize upon the golden age of Church music as the period from the glory of which he believes we have gradually departed; that Palestrina should be placed at the head of the great sacred school; and that, even in speaking of Sebastian Bach, he should deplore the fact of his endeavouring to perfect his art "in the direction of florid part-writing," and to account his four-part chorales "unprofitable as regards the people at large, and most of our organists." His remarks upon the Chorale, and upon the gradual secularisation of Church music follow logically from his premises, for he says that "Religious earnestness is wont to wax cooler as mechanical skill increases;" and although it is evident that a full admission of the truth of this maxim would keep us firmly to the traditional idiom of the style founded by the early Church writers, and thus bar the possibility of progress in sacred musical art, we cannot but respect the convictions of a writer who has so thoroughly thought out his subject and can so eloquently defend the principles he advocates. Passing on to the Oratorio—which, although our author does not expressly say so, he evidently considers the commencement of a departure from the true school—he dwells with enthusiasm upon the genius of Handel, and especially says that he never allowed his Oratorios to "travel away into Opera," although those who best know, and even reverence, this composer might assuredly cite instances where he has "allowed his Operas to travel away into Oratorio." We quite agree with the remarks upon the value of purely national melodies. The airs of the Troubadours, Minnesingers, and Meistersingers may be said to thoroughly reflect the spirit of the time in which they were sung; but we share with Thibaut the doubt as to whether any of these are preserved in all their integrity. The genuine tunes of a country which appear, as our author says, "to emanate from the people themselves, or are adopted by them and preserved as favourites, are, as a rule, pure and clear in character, like that of a child," and as few of these, fortunately, have been permitted to die out, every musician should possess and study them. Before reading the chapter "On the Use of Instruments," we had formed a tolerably clear notion of the manner in which the subject would be treated. "Had there been no sufficient reason," it is said,

"for excluding instruments from the Church, the great old masters, who worked with enthusiasm for the Church, would not have failed to avail themselves of them, but, in the main, they do not do so at all. It was not till the vocal music of the Church passed into the Oratorio style that accompaniments and interludes were thought of, and then the practice continued to spread—the more so as, eventually, even the operatic style was impressed into the service of edification." Now of course when, in illustration of this position, we are told to "imagine a congregation entering heaven with songs of praise, and introducing first timbrels and trumpets, and behind them a train of artillery" (alluding to the addition of cannon being discharged in the vicinity of a church) the *abuse* of instrumentation is alone alluded to; but that modern additions to a score—or what may be termed the legitimate *use* of instrumentation—come in for an equal share of the author's disfavour is proved by the observation that "Mozart, in spite of his marvellously fine taste, has, in this matter of accompaniments, forgotten himself as only his blind admirers can fail to see." In the "Messiah," he says, "Every page shows such overloading and interpolating as would unquestionably have been repudiated as misplaced by the great author of that immortal work." And then he alludes, curiously enough, to his treatment of the bass air, "The people that walked in darkness," a piece which, in our opinion—and we believe in that of most musicians—exhibits, more than any other, the deepest reverence for the design of Handel. We have the result of much profound thought in the remarks upon the misadaptations of texts, and also upon the proper method of conducting Choral Societies; but, as might be anticipated, Opera comes in for scarcely a good word: "It is no better," it is said, "than a feather in the eddy of a whirlwind." Well, in spite of Thibaut, Opera marches on, and every form of musical art shapes itself to the feeling of the time. That such books, however, as the one under notice may occasionally appear to help us into the right path should be the wish of every student who does not display, as our author says, that "arrogance that disdains all history."

The Musical Directory, Annual, and Almanack for 1878.

The Professional Pocket-Book, or Daily and Hourly Engagement Diary for 1878. Published under the immediate direction of Sir Julius Benedict.

[Rudall, Carte and Co.]

THE issue of the "Musical Directory" for the present year appears most carefully edited, and we quite sympathise with the proprietors when they assert that, after giving due consideration to the numerous letters offering suggestions, they have abandoned the idea of endeavouring to please everybody, and adopted what seemed to them most likely to be acceptable to the general public. It is obviously, for instance, impossible to keep out of the Directory "the names of those teachers who work for very low terms." A list of persons who practise music as a profession, with their addresses, is all that should be desired in a work of this kind; and if an editor were to endeavour to sort the competent from the incompetent, he would immeasurably exceed his duty. The "Pocket-Book" fully maintains its character, and as a record for professional engagements will be found invaluable.

Country Life. A Cantata; the words selected from the old poets; music composed by Edward F. Rimbault, LL.D. [J. Curwen and Sons.]

THIS work was found amongst the papers of the late Dr. Rimbault, and is now published in a cheap form, as one of the "Popular Cantatas in the staff notation" issued at the office chiefly identified with compositions in the sol-fa notation. Pastoral in character, and simple to the extreme in construction, the Cantata should find favour with all Choral Societies, and indeed with drawing-room amateurs who desire something that will give them but little trouble in preparation. The only fault that we find in it is that the "country life" it reflects is as unnatural as are the Dresden china shepherds and shepherdesses which sometimes adorn our rooms. It is too sunny, too suggestive of unalloyed happiness. Handel, in "Acis and Galatea," and Sterndale Bennett, in the "May Queen," have shown us how shadows can pass over these pastoral

scenes, for the sake of dramatic effect; and, although all may be cleared up at the end, the interest of the auditor is thus kept alive. When we say that, after the Overture, in Dr. Rimbault's Cantata the titles of the pieces, in regular order, are "Now the bright morning star," "Hail! bounteous May," "May never was the month of love," "What pleasures have great princes," "Woodmen, shepherds, come away," "Summer, drest in lucid splendour," "Midsummer eve," "The Fairies' Revel," "Come, ye thankful people, come," &c., it will be seen that the work is of one colour throughout; and that, pleasingly bright as this colour is, a few dashes of a more sombre tint would be felt as a real relief. The music is, however, extremely pretty, and the harmonies conventional enough to delight a popular audience.

The Young Organist. A Collection of Pieces of Moderate Difficulty, transcribed for the Organ by W. J. Westbrook. Nos. 18-20. [Novello, Ewer and Co.]

OWING to the almost universal introduction of an "independent pedal organ" of more or less completeness in modern instruments, a demand has arisen for a different class of organ music to that formerly in vogue. Some years ago arrangements were usually made "for organ and piano," and even now some few of these hybrid publications make their appearance; but these are happily exceptional, and by far the greater part of organ music now published has a separate part printed for the pedals. Even an amateur organist would be ashamed to confess that he could not play from three staves. It must, however, be allowed that some of the best of modern organ arrangements are too difficult for any but first-rate performers. Either they are designed for such large instruments as are rarely to be met with, or they require an amount of execution, both with hands and feet, such as but few organists possess. Mr. Westbrook's arrangements are open to neither of these objections. He has written for ordinary players, and we find nothing in the three numbers before us that any good amateur organist could not manage easily. In his selection of pieces the editor has on the whole been happy. There are one or two for which we do not greatly care, but there are many more which are excellent. One special merit of the collection is the almost entire avoidance of "stock pieces." Of the fifteen movements (mostly short) contained in the three numbers, we meet with only one (Handel's "Holy, holy") which may be said to be hackneyed.

Novello's Octavo Anthems. No. 175. *While the earth remaineth.* Harvest Thanksgiving Anthem, by C. Swinerton Heap, Mus. Doc.

No. 176. *Out of the deep.* Full Anthem by John Naylor, Mus. Doc.

[Novello, Ewer and Co.]

THESE two recent additions to the series of octavo anthems are both, in quite different styles, favourable specimens of modern Church music; and both show an amount of sound scholarship such as might reasonably be looked for (though, alas! it is not always to be found) from graduates in music. Dr. Heap's Anthem commences with a melodious phrase treated in free imitation, which is followed by a short Fugato on the words, "Therefore will we offer in His dwelling an oblation with great gladness," leading back to a recurrence of the first subject. A short unison phrase for tenors and basses, "Their offerings shall come up with acceptance upon mine altar, saith the Lord," then brings us to what may be called the finale of the Anthem—an introduction and short fugue, "The memorial of His abundant kindness," ending with a Coda which, with its sequence of suspensions, reminds us slightly of the close of the final chorus of "Elijah." The Anthem is pleasing, as well as musically throughout, and free from undue difficulty.

Dr. Naylor's Anthem is, as might be expected with a setting of the 130th Psalm, of a decidedly more sombre tone than the work just noticed. It opens with a somewhat developed fugue in B minor, excellently written. A very effective change to the relative major, pianissimo, occurs at the words, "If Thou, Lord, wilt be extreme." The succeeding modulations, especially that to E major at "In His word is my hope," are well conceived. A bright and rather

short Chorus, in B major, "O Israel, trust in the Lord," concludes a very interesting composition. Though not very difficult, the last movement will require a little care, as amateurs are apt to be somewhat uncomfortable if they meet with double-sharps, and the modulations render necessary the introduction of several.

Carmen Etonense. Words by A. C. Ainger, M.A., Assistant Master at Eton. Music by Joseph Barnby, Precentor of Eton. [Novello, Ewer and Co.]

THERE are few public schools which do not possess a "school song" of some description. An old foundation such as Winchester has its "Domum;" while modern institutions such as Marlborough and Haileybury have not been slow to perceive the power of music in strengthening the bond of union among the sons of a common mother. Eton, however, one of the most prominent of our public schools, has never had a song of her own, so that when some two years ago she enlisted the services of so distinguished a musician as Mr. Barnby, it was felt that the opportunity was not to be lost, and Etonians are now at length provided with a song which is fully worthy of the reputation of their school. Mr. Ainger, himself an old Etonian, has treated the orthodox subjects with much freshness and ingenuity. He has chosen a rhyming trochaic metre, excellently adapted for music; but, though his measure is a mediæval one, he has been careful to avoid the barbarisms in which his models abound, and there is scarcely an expression in his poem for which classical authority might not be adduced. The song consists of six verses and a chorus. The munificence of the royal founder, the studies of the place, the moral character and the combination of freedom with obedience to law which Eton endeavours to produce, and lastly the school games, are successively mentioned in vigorous Latinity; and the song ends with the usual aspiration for the permanence and prosperity of the school and its institutions. In setting these words to music a tune was needed which should be at once popular and solid; which, under necessarily varying conditions of performance, should never sound vulgar or trivial; which should catch the ear of a boy, and at the same time educate his taste. These requirements Mr. Barnby has fulfilled by writing a broad and dignified melody in A minor, *Tempo di Marcia*, modulating into the major in the chorus with a very bright and jubilant effect. It is harmonised as a four-part song, but of course will admit of several other applications. There is a certain antique flavour about the harmonies of the opening bars which is no doubt intentional; and we would especially notice the stately movement of the bass throughout, and the powerful declamation of the words "Floreat Etona!"

She is coming down this way. Song. Composed by Rosetta O'Leary Vinning. [Stanley Lucas, Weber and Co.]

THIS is a charmingly fresh and melodious song, demanding, like all Mrs. Vinning's compositions, a sympathetic pianist, as well as a vocalist, for its due rendering. The independent points in the accompaniment reveal the touch of a finished artist throughout, and the alteration of rhythm on the words which form the title of the song is extremely beautiful. Commercial purposes may prompt the transposition of the song to a lower key; but, artistically speaking, we are certain that all who have been accustomed to it in F will never reconcile themselves to the change of colour it will assume in D, which the title-page informs us is the key of "No 2."

Wishes. Song. Words by Sir Terlagh O'Brien (1593). *Dearest little Maiden.* Song. Words by Heine; translated from the German by T. Case.

Composed by H. A. Harding, Mus. Bac., Oxon. [Novello, Ewer and Co.]

THE first of these songs has a melody well adapted to the words; but the voice-part is overweighted by the accompaniment, for not only are semiquavers continued throughout, but the harmony is so constantly changing as to produce a feeling of restlessness in the listener. Some of these harmonies are by no means agreeable, too, as an instance of which we may cite the first half of the sixth bar, page 1, and we cannot say that we like the progression commencing with the last two bars of page 2, which appears

to be rather an example of what may be than of what ought to be done. "Dearest little Maiden" is much more to our mind. The subject is extremely melodious; and although the plan of harmonising every note is still pursued, much more sympathy with the voice is shown than in the song just noticed. Heine's words have been very fairly translated by Mr. Case.

Holiday Symphony, for the Pianoforte, Violin, and Violoncello ad lib., and Toy Instruments. Composed by Edouard Marlois. [William Czerny.]

THE composer of this little holiday trifle has well followed the model set by Haydn, and given us a bright, cheerful, and melodious piece, easy enough to be accomplished without effort by a juvenile orchestra. We think it a pity that he has not included a slow movement, for many excellent effects can be obtained with the toy instruments in a pathetic Andante. A good contrast, however, is gained by the Minuet, and the Finale is appropriately joyous and tuneful. The pianoforte part forwarded to us is arranged as a duet; but we see that it is also published as a solo.

Eight Characteristic Pieces for the Pianoforte. Composed by Franz Behr. [Witt and Co.]

THE name of this composer is new to us, but there is a delicacy and refinement in his "Characteristic Pieces" submitted to us which makes us desire his further acquaintance. True they are not by any means equal in merit, nor do they aspire to be more than graceful trifles for juvenile fingers; but we see in them an indication of cultivated artistic feeling which will no doubt be shortly amply developed in works of greater importance. The very brief sketch, "Dreaming," derives much of its effect from the syncopated accompaniment, but the character of the piece well justifies its title. "Chimes" is scarcely so much to our liking; but the "Evening Song" and "Birdie's Message" are charming, the latter, if we must declare a preference, being our especial favourite. The "Bohemian Melody" and "Under the Linden-tree" may be passed with a word of commendation; but "May Lilies" and "Excursion" are extremely beautiful, the first, although the less pretentious of the two, being remarkable for its appropriate elegance and simplicity. We cordially commend these pieces to the attention of those who are entrusted with the training of young players.

Minuet in C; Sarabande in B flat; Gigue in G; for the Pianoforte. Composed by Michael Watson. [C. Jefferys.]

MR. WATSON has made himself quite a name for the composition of these old dances, for not only has he completely caught their rhythm and spirit, but he writes so well for the hands as to enable moderately advanced players to give effect to his music without undue labour. We see no reason for informing us that his Minuet is in the "antique style," for if the character of a composition does not declare itself, it is worth nothing; and the less an author has to say about his own works, therefore, the better. The bold diatonic harmonies in this piece, apart from its melodiousness, will make it generally acceptable. We especially like the change from C to F, but scarcely think that the portion in D flat fits in comfortably with the rest. The Sarabande is excellent, both melody and harmony being unexceptionable throughout. The character of the dance is remarkably well observed; and the passages of imitation prevent any effect of monotony. The Gigue, although not perhaps in a musical sense the best of the three pieces, may very probably obtain the greatest amount of popularity, for it is tuneful in the extreme, full of life, and although seemingly difficult, comparatively easy to play. Mr. Watson may safely multiply compositions of this character with every confidence of success, both with teachers and pupils.

The Conqueror's March, for the Pianoforte. By Charles H. Townsend. [Moutrie and Son.]

EXPERIENCE has proved to us that when an amateur desires to throw a few tonic and dominant harmonies into the form of a composition, he almost invariably chooses a March. It is true that, as in the case of dance music, the rhythmical character of the piece will materially help to

prop up weak writing; but it must be remembered that there are laws to regulate the progression of the simplest chords, and that, even in passing from the dominant to the tonic, musical ears may be offended. The "Conqueror's March" is so singular an instance of what may be termed "raw" composition that we should imagine Mr. Townsend has never taken a lesson in his life. To say nothing of the manner in which the several phrases are sewn in patches, the amicable walking together of two parts in octaves and fifths—as in bars 7 and 8, page 4—the doubling of leading notes, as in bar 8, page 6—and the false basses, as in bar 21, page 5—are so obtrusively disagreeable that we feel a sense of relief, when, on closing the piece, we become conscious that we shall never see it or hear it again. We cannot perhaps ask why such compositions are written and published, because we know that it is a gratification to an author to see his work in print; but we *do* ask, Why they are sent for review?

A Thought. Melody, for Piano; by Harry B. Lewis-Barned. [R. Mills and Sons.]

MR. LEWIS-BARNED'S "Thought" is scarcely spontaneous enough to justify the title of his piece, for it sounds too much like a pale reflection of Mendelssohn; but (if we except a somewhat awkward resolution of the dominant seventh on the first inversion of the key-note triad, nine bars from the end of page 3) both melody and harmony are throughout unexceptionable. Should the piece be reprinted the composer should look over the first bar of page 5, where in the bass a sharp is placed before the A instead of the C, and a C is printed in the next chord, in lieu of D. We know not whether this is the first published work of Mr. Barned, but, if so, it is extremely promising.

FOREIGN NOTES.

THE present protracted period of stagnation of commerce, and consequent want of prosperity through which, in common with most other countries, Germany is just now passing, could not fail to make itself injuriously felt also in the sphere of artistic and theatrical enterprise. Thus we hear of several of the minor establishments appertaining to the latter category being obliged to close their doors, notably the Stadt Theater of Bremen and Görlitz, and the Carl Schultze Theater at Hamburg. For the same reason the projected foundation at Bayreuth of a model school of music, which was to have been inaugurated during the present year, will have to be adjourned beyond that period. Herr Wagner, in a letter directed to the "Society of Patrons" of his various undertakings, announces the fact to his faithful allies, and in addition expresses the hope that his new drama, "Parsifal," will be performed in the summer of 1880 at the Bayreuth Theater. On the other hand there is no lack of activity shown on the part of directors of such art-establishments as are either subsidised by the Government or sufficiently well supported by the public to be but little affected by existing unfavourable circumstances. Among the latter class the Stadt Theater of Hamburg has been for some time conspicuous for its enterprise in the production of new operatic works and the judicious revival of the old classics. Last month, on the occasion of the two-hundredth anniversary of its foundation, the institute in question marked the event by an "historic week of opera," the works selected for performance being "Venus und Adonis," by Keiser; "Almire," by Handel; "Der betrogene Cadi," by Gluck (on the first night); "Die Jagd," by Adam Hiller; "Apotheker und Doctor," by Dittersdorf (second night); "Adrian von Ostade," by Weigl; "Die Entführung" by Mozart (third night); "Fidelio," by Beethoven (fourth night); "Der Holzdieb," by Marschner, and Weber's "Freischütz" (fifth night); and Wagner's "Lohengrin" (sixth night). At the same theatre are now in course of preparation the following new works by contemporary German composers: "Armin" (Hofman), "Golo" (Scholz), and "Die Walküre" (Wagner). At the Cassel Court Theater the interesting series of historic performances of opera, already referred to in our notes, still continues. A new comic opera entitled "Die Offiziere der Kaiserin" (The Officers of the Empress),

by Richard Wuerst, which was to have been performed on the 21st ult., has been the only novelty during the month at the Imperial Opera at Berlin. Referring to this fact, *Le Menestrel* thinks the new work will form an apt pendant to Halévy's "Mousquetaires de la Reine," which has lately been revived at the Paris Opéra-Comique.

Under the title of *Bayreuther Blätter* a weekly journal is about to be started which will devote its pages especially to the cause of Herr Wagner. The paper will be edited by Hans von Wolzogen, the zealous supporter of the reformatory movement.

Herr Brahms's new Symphony (No. 2) has lately been performed for the first time both at Vienna and Leipzig. The work was exceedingly well received, and is pronounced by connoisseurs to be superior to the composer's previous symphonic tone-picture.

Another important sale of autographs is to be held on the 26th inst. at Leipzig. The collection, one of the most interesting which has ever been brought under the hammer, will include the names of Beethoven, Mendelssohn, and Mozart. It had been originally in the possession of Consul Wagener, the same whose patriotic bequest of his valuable collection of paintings to the State laid the foundation of the Berlin National Gallery.

Franz Liszt is just now at Pesth, where he is devoting his whole time to the instruction on the pianoforte of some fifteen talented pupils, five of whom are natives of Hungary. The celebrated pianist and tone-poet will go to Weimar at Easter, and thence to Italy, returning to Pesth in the autumn. All invitations to perform at concerts he has positively declined.

Madame Annette Essipoff, the eminent *pianiste*, is at present giving concerts in the Prussian capital.

The first representation of Herr Wagner's "Walküre" took place at the Court Theater at Schwerin on the 7th ult. The work was, it is said, very well mounted and adequately performed, and was received with the greatest enthusiasm.

There is little doubt that the projected invasion *en masse* of the entire *personnel* of the orchestra of the Viennese Opera into Paris during the International Exhibition will become a reality, all the preliminary arrangements for the undertaking having already been made. A visit to London is likewise to be included in the scheme, and it is said that negotiations have been entered into for six concerts to be given by the company of artists at the Crystal Palace.

The *Allgemeine Deutsche Musik-Zeitung* draws attention to the fact that a son of Hummel, the composer of classical pianoforte music, has been for some years living at Wiesbaden, already advanced in years, disabled by illness, and in needy circumstances. A fund has been opened by the *Wiesbadener Montags-Zeitung*, in aid of this unfortunate descendant of a man of genius, whose compositions have long been a source of enjoyment to the student of the pianoforte.

The Imperial Opera at Vienna commenced a new series of performances on the 1st ult. The following are a few of the works comprised in the *répertoire*: Wagner's "Rheingold" and "Siegfried," Rubinstein's "Die Macabäer," Gounod's "Cinq-Mars," Delibes' "La Source," and Halévy's "Fandango." Among the singers engaged are mentioned Mesdames Nilsson, Trebelli, and Salla, MM. Faure, Masini, Padilla, and Behrens. Herr Anton Rubinstein was expected at the end of last month at the Austrian capital for the purpose of personally conducting the rehearsals of his above-mentioned opera.

Meyerbeer's "L'Africaine," with Mdlle. Krauss as *Selika*, was performed for the first time in the new Grand Opéra House at Paris, on December 23. The carefully rehearsed work was most sumptuously put on the stage, the ship alone, which plays a part in the third act, having, it is said, involved an expense of 80,000 francs. The opera has been repeatedly performed since, M. Salomon singing the part of *Vasco di Gama* and M. Lasalle that of *Nelusko*. At the Théâtre-Italien Mdlle. Marie Durand has created a *furor* by her representation of the rôle of *Aida* in Verdi's opera of the same name.

M. Gounod has left Paris for Milan in order to assist at the first representation of his opera "Cinq-Mars." The celebrated French composer will also be present on the occasion of the first performance of the same work at Naples, which is shortly to take place.

The publishing firm of Legouix at Paris has just issued a new edition of the opera "Castor et Pollux," by Rameau, the contemporary and (for a time) the rival of the great Gluck. Republications of standard works by old masters are, it appears, on the increase, and we notice the fact with all the more pleasure as enterprises of this kind are rarely undertaken unless it be with a view to supply a real want.

The following is a list of the gentlemen who will represent their respective countries in the musical section of the forthcoming Paris Exhibition: England, Dr. Arthur Sullivan; Italy, Signor Sighicelli; Austria, Dr. Ed. Hanslick; Belgium, Netherlands, Switzerland, and Luxembourg, M. Joseph Dupont; Spain, Portugal, and Greece, M. Avelino Valenti; Turkey, Egypt, China, Japan, &c., M. Oscar de Tunis; Sweden and Norway, Herr Ivar Hallstrom. Germany, it will be noticed, is conspicuous by its absence; Russia has not yet appointed her representative.

Flotow, the composer of "Martha," is expected in Paris, where his new opera, "La Rosellana," is shortly to be performed at the Théâtre-Italien. At the same establishment Mdle. Albani made her reappearance in "Lucia" on the 15th ult., in order to become again the recipient of the flattering ovations offered her during last season.

An accident, which fortunately was not accompanied by very serious consequences, happened the other day to Mdle. Carol of the Opéra-Comique. During a performance of "Zampa," in which she sang the rôle of *Camille*, the lady fell through a trap-door which the stage-machinist had opened too soon, and received several slight contusions. A few days' rest, it is hoped, will suffice to restore the health of the fair *artiste*.

The first volume of the supplement to M. Fétis' "Biographie Universelle des Musiciens," by M. Arthur Pougin, has just been published in Paris.

The cemetery where Franz Schubert was buried being about to be closed, it is proposed, on the part of the Viennese *Männergesangsverein*, that the remains of the great composer should be exhumed and transferred to the new burying ground, where a monument is to be erected over the grave, the expenses of which are to be defrayed by the "Schubert-fund" of the Society mentioned.

We gather both from the *Guide Musical* and the *Allgemein Handelsblatt* that M. Franz Rummel, the eminent pianist, who had recently taken part in a concert *tournee* organised by the *impresario* M. Strakosch in various towns of Holland, has been the recipient everywhere of most flattering signs of appreciation on the part of his audiences.

The January number of the *Revista Europea*, published at Florence, contains an interesting article headed "La Musica nel 1877," in which various subjects connected with the art are very ably touched upon.

We subjoin the programmes of concerts which have taken place during the past month at some of the leading institutions abroad:—

Paris.—Concert Populaire (December 30): *Symphonie fantastique* (Berlioz); *Pianoforte Concerto in E flat* (Beethoven); *Le Désert, Ode symphonique* (David). Concert du Conservatoire (January 6): *Symphony in G minor* (Mozart); *Overture to "Le Roi d'Ys"* (Lalo); *Symphony in C minor* (Beethoven). Concert Populaire (January 6): *Ode to St. Cecilia* (Handel); *Overture to "Fingal"* (Mendelssohn). Concert du Châtelet (January 6): "La Damnation de Faust" (Berlioz). Concert Populaire (January 13): *Symphony in C* (Beethoven); *Overture to "Manfred"* (Schumann); *Fragments from the "Seasons"* (Haydn). Concert du Conservatoire (January 20): *Symphony in G flat* (Schumann); *Fragment from "Orpheus"* (Gluck); *Symphony in C major* (Beethoven). Concert Populaire (January 20): *Symphony in G* (Haydn); *Music to "Egmont"* (Beethoven); *Overture to "Francs-Inges"* (Berlioz).

Leipzig.—Concert of the Gewandhaus (January 1): *Prayer of Martin Luther, for orchestra and chorus* (Mendelssohn); *Overture, Op. 124* (Beethoven); *Motett* (Chr. Bach); *Concerto, played by the composer* (Brahms).

Berlin.—Concert of the *Symphonie-Kapelle* (December 15): *Dramatic Symphony, "Romeo and Juliet"* (Berlioz); *Chorus from "Die Meistersinger"* (Wagner); *Violin Concerto* (Bruch). Concert of the *Sing-Akademie* (January 11):

Handel's Oratorio "Belshazzar." Concert of the Wagner Society (January 9): Third act from "Die Walküre" (Wagner).

The death is announced of Alberto Mazzucato, for many years Principal of the Milan Conservatoire, and editor of the excellent journal *Gazetta Musicale di Milano*. From an artistic point of view it will be difficult to fill the blank his death has created, and as a proof of his social popularity it is sufficient to mention that his remains were followed to the grave by between six and seven thousand persons. Eloquent funeral orations were delivered over the grave, amongst them one by Signor Giulio Ricordi, who, on behalf of Verdi as well as himself, dwelt at length upon the great and sterling qualities of the departed musician. Alberto Mazzucato was born at Udine on July 28, 1813, and died in Milan on December 31, 1877.

CORRESPONDENCE.

TALLIS AND HIS SONG OF FORTY PARTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—We have all heard of Tallis's "Song of Forty Parts," but have had hitherto no information, that I am aware of, as to the circumstances which led to its being composed. The little story which I have to tell will, I believe, throw some light upon the matter.

Some twenty and odd years ago, whilst examining certain manuscripts in the University Library at Cambridge, I chanced to light upon the Commonplace Book of a student of the Temple, Thomas Wateridge by name, whose habit it was to intersperse his legal memoranda with sundry anecdotes which he had heard related on different occasions, and noted down with much circumstantiality of time and place. Amongst these stories I found the following, told, he informs us, "by Ellis Swayne at my chamber ye 27 Novr. 1611, Mr. Gulson and Richard Grovesey being present."

"Of Pricke Songe.

"In Queen Elizabeth's time yere was a songe sen[t] into England of 30 parts (whence ye Italians obtayned ye name to be called ye Apices of ye world) wch beeing songe mad[e] a heavenly Harmony. The Duke of — bearinge a great love to Musicke asked whether none of our Englishmen could sett as good a songe, and Tallice beinge very skilfull was felt to try whether he would undertake ye Matter, wch he did and made one of 40 partes wch was songe in the longe gallery at Arundell house, wch so farre surpassed ye other that the Duke hearinge of yt songe, tooke his chayne of Gold from of his necke & putt yt about Tallice his necke and gave yt him (wch songe was againe songe at ye Princes coronation)."

I have given this story just as I found it, and see no reason to doubt its reality. "The Duke," patron of art, jealous for the musical honour of his country, impulsive in his generosity, was of course Thomas, fourth Duke of Norfolk, who was beheaded on June 2, 1572; and the action attributed to him is quite in keeping with his character as sketched by Camden, who says, "It is incredible how dearly he was loved by the people, whose goodwill he had gained by a princely munificence and extraordinary affability." But something more than his popularity must have emboldened the printers, immediately after his execution, to extol him in ballads, two of which have come down to us: the one "A dittie in the wortheie praise of an high and mightie Prince," the other (by Elderton, "the ballad-monger," as he was called) "The Dekaye of the Duke." Those who, under Tudor sovereigns, suffered on the block for treason were not wont to have their "wortheie praise" commemorated in song, if the printer had any regard for his personal safety. In fact, the Duke of Norfolk was the victim, not so much of the Queen (who recalled three out of the four warrants which she signed for his death) as of the powerful Puritan party, whose very preachers clamoured for his head, and under whose pressure the Commons petitioned the Crown for his execution, urging that there could be no safety until the Duke was dead. Then, after nearly five months' hesitation, she yielded. This hatred would seem unaccountable, in spite of

his intrigues, seeing that the Duke had had Foxe for his tutor, and had been a staunch supporter of the Protestants, were it not clearly traceable to the influence of Leicester, their acknowledged leader, who could not endure so powerful and popular a rival, and through whose machinations the Duke's destruction was at last brought about. The date of his execution will help us a little towards ascertaining that of Tallis's composition. Queen Elizabeth came to the throne near the close of 1558, and the Duke was committed to the Tower in August 1569, during the former part of which year he was quite immersed in the intrigues which, for him, ended on the scaffold. So that the performance of the "Song of Forty Parts" must have taken place between 1559 and 1569, and probably nearer to the former than the latter year.

To what the writer of the story refers, when he says that this music was again sung at the Prince's coronation—supposing the words in parentheses to have been written at the same time as the rest—I do not quite know. He would hardly speak of James I., who was crowned on July 25, 1603, as "the Prince;" and Henry, Prince of Wales, does not appear to have taken part in any public ceremony, save that of his installation at Windsor as Knight of the Order of the Garter in the same year. But, if the words in parentheses were added afterwards, they refer no doubt to the coronation of Charles I. on Candlemas Day, 1626. And this seems to be borne out by the statement of Sir John Hawkins, who tells us of the composition in question that "in the reign of the first or second Charles some person put to it certain English words,* which are neither verse nor prose, nor even common sense, and it was probably sung on some public occasion."

The "Song of Thirty Parts" sent into England in Queen Elizabeth's time can hardly be other than the oft-quoted but hitherto undiscovered Motett in *thirty-six* parts, of J. Okenheim, the great Belgian contrapuntist, who died about 1515. To mention it as of Italian origin was a very pardonable error on the part of Mr. Ellis Swayne. We may remember that a full century after his day some music published in England was described as by "An eminent Italian master," with whose name we presently became more familiar as George Frederick Handel.

One other question remains: What has become of Tallis's composition? So far as I can gather, it has been lost sight of for nearly a hundred years. Dr. Burney, writing before 1789, says, "I have seen this effort of science and labour;" and, after describing it, adds, "After being in the possession of the Earl of Oxford,† it was attracted into the vortex of Dr. Pepusch; but is at present the property of Mr. Robert Bremner, Music-printer in the Strand."

On this and other points some of your readers may be able to throw more light than I have materials for acquiring in a remote country place. But even though the relation of the foregoing anecdote elicit nothing new to be added to our scanty information respecting Tallis, yet the picture of the greatest English musician of his time—the Master—in the heyday of his reputation conducting the performance of his own music in the gallery of Arundel House, and dignified with the ducal chain, as a token of the donor's admiration, is a pleasing one to dwell upon, not only as illustrating the estimation in which musical talent was held three centuries ago, but as representing perhaps the sole incident preserved to us in the life of one, whose history we know so little of, whose genius we venerate so greatly, and whose name is so indissolubly bound up with English Church music.

H. FLEETWOOD SHEPPARD.

Thurnscoe Rectory, January 17.

[Copies of Tallis's Forty-part Song are to be found in the libraries of the Queen, the British Museum, the Sacred Harmonic Society, and Sir Frederick Ouseley. A few years since it was performed by the old Madrigal Society, under the direction of the late Thomas Oliphant.—*Ed. MUSICAL TIMES.*]

* He gives the original Latin words as follows: "Spem in alium nunquam habui præter in Te Deus Israel, qui irascaris et propitius eris, et omnia peccata hominum in tribulatione dimittis; Domine Deus creator cæli et terre, respice humilitatem nostram."

† According to Hawkins it was presented to the Earl of Oxford by Mr. Hawkins, formerly Organist of Ely Cathedral.

EARLY METRICAL PSALTERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. Sheppard's letter has introduced a subject of much interest, and which I hope will be followed up by him and others. A collation of the early Psalters is much to be desired, and I feel sure that not a few unsuspected relations between them would thus be brought to light. But such a work must be done with minute accuracy. Innumerable are the errors which have arisen from causes such as these: imperfect description of volume, superficial examination of contents, confusion of one edition with another, similarity of tunes mistaken for identity, and conjectural dates quoted as if they were established. If your correspondents can speak of a Psalter from personal knowledge of it, so much the better; but where statements are given at second-hand I hope that the authorities for them will be supplied.

Let me add a few notes to Mr. Sheppard's letter. The Anglo-Genevan Psalter of 1556, published for Knox's congregation at Geneva, is a book of great interest, as it was the direct ancestor of the Scottish Psalter. Livingston's reprint of the latter Psalter (Glasgow, 1864) contains copious prefaces which give the details of its history. The Anglo-Genevan Psalter of 1569 must have been much more than a second edition—several editions certainly intervened. This Psalter began with fifty-one psalms, and was afterwards increased until it contained all the psalms, and, I believe, fifty-two tunes. In a letter published in the *Musical Standard*, September 15, 1877, Professor Colin Brown, of Glasgow, speaking of this Psalter, says, "The old title-page must have been used for subsequent editions, for the one I saw contained the whole book of psalms, with the names of the writers to each." In the Anglo-Genevan Psalter first appeared Kethe's version of the Old Hundredth Psalm, "All people that on earth do dwell," but without music. The Psalter in St. Paul's Library is, I have been told, included in a volume of 1561, but is itself without a date. When Mr. Sheppard says that the first known appearance of the Old Hundredth Psalm-tune is in Utenhove's Psalter, I presume that he speaks with reference to England only. He is surely aware that the tune first appeared in Calvin's French-Genevan Psalter, and was one of the tunes added to the enlarged edition of 1554, where it is set to Psalm cxxiv. It is not in the earlier editions. Full information respecting this very important Psalter will be found in Bovet's "Histoire du Psautier des églises réformées" (Neuchâtel, 1872).

But the "Old Hundredth" is not in the "Hondert Psalmen Davids" at all. That volume does contain two psalms (cxvi. and cxlvi.) which begin in a similar manner, but are otherwise quite different. And here I may remark that the first strain of the Old Hundredth tune is a commonplace of the period, and is found in several tunes of perfectly distinct origins. It has been doubted whether Daye's Psalter of 1562 ever existed, but a gentleman, on whose knowledge and accuracy I can depend, informed me that within the last few years he had seen and examined a copy at a sale in London, where it fetched £100, and was resold the same day at an advanced price. The "Old Hundredth" was in this edition, and my belief is that here we first find the words from the Anglo-Genevan Psalter of 1556 adapted to the tune from the French-Genevan Psalter of 1554, a combination which has remained unbroken in England ever since.—Yours faithfully, G. A. C.

P.S.—Since writing the above I find that Livingston states that the fifty-one psalms in the first edition of the Anglo-Genevan Psalter (1556) all had tunes. It appears also that the Scottish Psalter contained some tunes long before 1602. Livingston quotes a copy of Daye's Psalter of 1562 as being in the possession of Francis Fry, Esq., Cotham, Bristol.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The letter of Mr. Sheppard in your last issue is a very timely contribution to the evidence I adduced recently (at a meeting of the Musical Association) of the necessity for perfecting and completing the musical library at the British Museum. In that library we ought to be able to lay our hands on all the proofs necessary to decide

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many of the points raised by Mr. Sheppard. That it is useless to quote from second-hand evidence is quite apparent; what we want is reference to existing and available authority.

Mr. Sheppard speaks of the Old Hundredth tune as first appearing in a book dated 1561. This was the date given by the Rev. W. H. Havergal in his work on the "Old Hundredth," published in 1854. "But since he wrote three earlier versions have been discovered, one in a Genevan Psalter printed by Jean Crespin in 1553, another in a Psalter printed by N. Barbier and T. Conteau (probably at Geneva) in 1559, and a third by Crespin in 1560" (Dr. Rimbault "On the Old Psalm and Hymn Composers," in *The Leisure Hour*).

Psalters and Hymnals have received so little attention from students that it is not safe to trust to descriptions made by any but experts, and even in the latter case details should be given as to the locality where the actual volumes may be consulted and the statements verified.

W. H. CUMMINGS.

Brackley Villa, Thurlow Park Road,
Dulwich, S.E.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In my letter on Early Metrical Psalters with musical notes, in the last number of the *MUSICAL TIMES* (January, p. 38) I was unable to give any information respecting Day's Psalter of 1562, beyond the evidently incomplete title from Burney and Hawkins (apparently copied from Warton), nor had I met with any account of the existence of the book. By the kindness of the Rev. H. Parr (Vicar of Yoxford and editor of "Church of England Psalmody") I am now able to supply both these deficiencies.

Mr. Parr writes to me, "Dr. Allon gives a collation of the Psalter of 1562 in his *Congregational Psalmist*, 1866. The title runs thus: 'The Whole Booke of Psalmes, collected into English metre by T. Starnhold, I. Hopkins & others: conferred with the Ebrue, with apt notes to synge the withal, Faithfully perused and allowed according to thordre appointed in the Quenes maiesties Iniunctions.'"

Of this important edition there appears to be no copy either in the British Museum nor in any of our public libraries, and yet, in spite of its rareness, Mr. Parr says, "It seems that two copies had passed through Messrs. Puttick and Simpson's hands a short time before 1867. One was sold to Mr. Lennox, of Boston, U.S., and the other to Mr. Boone, of Bond Street. They realised £25 or £30 apiece. Another copy seems to be with Mr. Christie Miller, of Craigintillie."

He also reminds me that I have omitted to notice a rare Scotch Psalter, "The Whole Psalmes of David in English Metre" (I am unable to give the full title), printed at Edinburgh by Robert Lekpreuk in 1565. I was aware of the existence of this book (the date of which I have also seen quoted as 1564), but not that it had, as Mr. Parr informs me it has, musical notes. Of course the list of Early Printed Psalters given in your last number does not pretend to be perfect—I know of none that is, and for that reason sent mine merely as an attempt in that direction. If it contains errors, I shall willingly be corrected; and, in respect of omissions, I shall be glad of whatever information any of your readers may be able to supply.

H. F. S.

M. DEBAIN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly permit me to correct an error in the notice, inserted in the last number of your paper, of the death of M. Debain.

Alluding to his achievements, the notice states "he constructed a mechanical organ-tree," &c.: it should have been "orange-tree."

The concertina spoken of as his invention differs from the instrument known here in England by the same name, and invented by the late Sir Charles Wheatstone. I feel bound to mention this, knowing that M. Debain was the last person to claim for himself the invention of another.

In my opinion, the best examples of M. Debain's successful ingenuity are shown in the now well-known *piano-mécanique*, and in the large harmonium made for the Paris Exhibition of 1867. In this harmonium, containing 50 sets of (or 3,050 separate) vibrators, the clavier divisions are controlled by one pallet only to each key (instead of ten or more, if constructed in the usual manner) thus reducing the weight of touch to the resistance of one pallet and its spring.—I am, sir, yours obediently,

J. STUTTAFOED,

Manager of Debain and Co.'s London House.

THE STENOGRAPHONE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the *MUSICAL TIMES* of last month you have recorded the death of M. Alexandre François Debain. There is an instrument called the Stenographone, for "noting down music as it is being executed upon the keyboard," of which the above lamented gentleman was the inventor. Can you, or any of the numerous readers of your excellent journal, inform me where, and at what price, I could procure the stenographone?—Yours, &c.,

A YOUNG COMPOSER.

We cannot prolong the correspondence upon our notice of the "Parochial Psalter," especially as the Editor of the work, in his letter of explanation, justifies the remarks of our reviewer by using the expression "stress (or length of sound)," thus confusing *emphasis* with *duration*.—Ed. *MUSICAL TIMES*.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. H. F.—The information you need will be found in the "Scientific Basis of Music," by Dr. Stone, which will shortly be issued by Novello, Ewer and Co. in their series of Music Primers.

A. B. C.—One of the principal authorities is Professor Macfarren.

A. B. D.—The sketch you send appears to represent a modern adaptation of an antique instrument, made, we believe, by Perry, of Dublin, in which case it would not be more than seventy years old.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANBURY.—The second Concert of the Choral Society for this season took place on Friday evening, the 4th ult., at the Town Hall, when Rossini's *Sabat Mater* and Macfarren's *Christmas* were performed. With one exception, the solos were allotted to amateurs, and the Society is to be congratulated on having members who can so well interpret the various items. The professional singer was Miss Jessie Royd; the other soloists were Miss F. Edmunds, Mr. W. P. Ellis, and Mr. T. E. Rowland. A couple of pianos formed the instrumental accompaniment, played by Miss Draper and Mr. J. Booth. Mr. Hardacre conducted.

BANFF.—An Evening Concert was given in the St. Andrew's Masonic Hall on Wednesday evening, the 9th ult., in aid of the funds of the Banff Dispensary and Soup Kitchen. A special feature of the concert was the performance of five lady violinists. The programme was well selected, and the artists very efficient. The concert was conducted by Herr J. Hoffmann, who deserves high praise for the thorough training and care bestowed upon his pupils.

BANGOR.—The members of the Choral Society gave a performance of Handel's *Oratorio Judas Macabeus* on December 27. The solo vocalists were Miss Catherine Penna, Madame Osborne Williams, Mr. E. Morlais, and Mr. Andrew McCall, of York Minster. Mr. William Williams conducted. The concert was a great success.

BATLEY.—The members of the Choral Society gave their twentieth Concert in the Drill Hall (by kind permission of Captain Hemingway) on Monday the 7th ult., when Sir Michael Costa's Oratorio *Eli* was performed with full band and chorus. The principal vocalists were Miss Henrietta Tomlinson, Madame Galli, Mr. E. Kempe, and Mr. Farley Sinkins. Herr Vetter led the band, and Mr. J. W. Bowling conducted. The execution of the work was highly efficient, and was received with general satisfaction.

BELFAST.—Mendelssohn's Symphony Cantata *The Hymn of Praise* and a miscellaneous selection formed the programme at the Belfast Choral Association's Concert on the 8th ult. There was no band, but Mr. W. T. Best presided at the Mulholland organ, and brought into full play the resources of the instrument, producing all the effects of a full orchestra. Miss Catherine Penna, Mrs. Scott Fennell, and Mr. Shakespeare were the vocalists. Mr. Walter Newport conducted throughout the evening with great efficiency. The Temperance Choral Association gave a Concert in the Music Hall on Friday evening, the 11th ult. The programme comprised a miscellaneous selection, Locke's music to *Macbeth*, and readings by Mr. Robert Houston. The part allotted to the members of the Society consisted of the Choruses in *Macbeth*, Sir R. P. Stewart's arrangement of "The winecup is circling," and a vocal waltz by Taylor, named "Beauteous," all of which were well rendered under the baton of Mr. D. McGehey, the Conductor of the Society. Mr. Cohen accompanied the *Macbeth* music, and performed the violin part in the Duet from *Guillaume Tell*, the pianoforte part being ably sustained by Miss Henrietta McGehey, who also played with much brilliancy Osborne's Fantasia on Irish and Scotch Airs. Miss Lily Browne, Miss Lee, and Mr. W. J. Moore gave several vocal solos with much effect; and the concert was in every respect highly successful. The second Concert of the Philharmonic Society for the present season was given on the 18th ult. in the Ulster Hall. The programme was miscellaneous, and the selections exceedingly interesting. The principal artists were Mdlle. Alwina Valleria, Madame Lablache, Mdlle. Parodi, Signor Runcio, Signor del Puente, Signor Rocca, and Signor Foli, M. Musin (violinist), and Signor Li Calisi (pianist), all of whom were highly successful, Mdlle. Valleria and Madame Lablache receiving the warmest applause, and Signor Foli eliciting a double encore for one of his songs. The members of the Society, under the conductorship of Sir Robert Stewart, performed their part with great credit to themselves and satisfaction to the audience. The concert was, on the whole, an exceedingly enjoyable one.

BIRMINGHAM.—The annual performance of the *Messiah* by the Festival Choral Society took place in the Town Hall, on Wednesday, December 26. The principal vocalists were Mesdames Sinico and Patey, Mr. Vernon Rigby, and Mr. Lander. The Choruses were well sung, and the orchestra good. Mr. Robinson's trumpet obbligato being particularly admired. Mr. Stockley conducted with skill and judgment. The following evening the Philharmonic Union gave Mendelssohn's *Elijah*, with Miss Emma Beasley, Miss Orridge, Mr. Seligmann, and Mr. Cross as principals. Miss Beasley sang the soprano solos with taste and effect, particularly the Air "Hear ye, Israel." Miss Orridge, by her dramatic feeling, created a marked impression; and Messrs. Seligmann and Cross acquitted themselves well. The concerted pieces, in which Mrs. Bellamy, Miss E. Bailey, Mr. Woodhall, and Mr. Carless assisted, were remarkably well given, and the more delicate Choruses beautifully sung, more power being requisite for the heavier numbers. The band was most efficient. Dr. Heap conducted at both concerts, and Mr. Stimpson rendered valuable aid at the organ. Messrs. Harrison, who always engage the first artists for their subscription concerts, being disappointed of Madame Nilsson and Herr Wilhelmj at their first concert this season on the 3rd ult., gave, as a compensation to their subscribers, a gratis Invitation Concert, when Miss Robertson, Mdlle. Enriquez, Mr. E. Lloyd, Mr. F. H. Celli, M. Henri Ketten, and Herr Wilhelmj were engaged. The programme was excellently performed. M. Ketten created quite a *furor* by his pianoforte-playing, and Herr Wilhelmj met with his usual enthusiastic reception. Encores were numerous, and the liberality of the concert-givers was thoroughly appreciated by their subscribers. An able and interesting lecture on "The Musical Drama" was given by Mr. E. J. Breakpear to the members of the Birmingham Fine Arts Guild on the 9th ult. The progress of the musical drama was traced from the earliest Greek plays to the latest development of the theories of Wagner.—Dr. Swinnerton Heap gave a Pianoforte Recital at the theatre of the Midland Institute on Thursday the 10th ult. The programme included examples from Mozart, Beethoven, Schumann, Chopin, Schubert, Mendelssohn, Reinecke, Raff, Rheinberger, and Heller. The whole was admirably executed, and the performer warmly applauded. Vocal solos were contributed by Mr. J. H. Kearton, in place of Mr. Vernon Rigby, who was suffering from hoarseness. Mr. Pearce accompanied.

BRADFORD.—Mr. Midgley gave his second Chamber Concert at the Church Institute on the 7th ult. The executants, in addition to Mr. Midgley, were violin, Herr Ludwig Straus; viola, Herr Otto Bernhardt; and violoncello, M. H. Viestumpes. The programme consisted exclusively of chamber music, and the concert opened with a Quartett in E flat for piano, violin, viola, and violoncello, composed by Mr. A. C. Mackenzie, of Edinburgh, which was new to a Bradford audience. Beethoven's Trio for Strings (Op. 9, No. 1); Bach's Sonata in A, for piano and violin; Mendelssohn's Variations Concertantes (Op. 17) in D, for piano and violoncello; and Beethoven's Trio in D (Op. 70, No. 1), for piano, violin, and violoncello, were most artistically played, and enthusiastically received.

BRIGHTON.—A very successful performance of Handel's Oratorio *Samson* was given in the Town Hall by the Choral Society on December 28. The artists engaged were Mrs. Brook Myers, Madame Galli, Mr. Verney Binns, and Mr. Andrew McCall. Mr. O. Sladdin conducted, and Mr. Bowling led the band.

BRIGHTON.—A Morning Concert was given on December 28 by Miss White at St. Michael's Place, the vocalists being Signor Luigi Conti and Mr. Faulkner Leigh. The Conductors were Messrs. White and Thorn.

BRISTOL.—On Monday the 21st ult. the first Monday Popular Concert for the present year was given in the Colston Hall. Out of respect to the memory of the late Mr. Alfred Stone, Handel's "Dead March," from *Saul*, was played at the commencement of the concert, and like all the other orchestral works, was very well rendered by Mr. Risleigh's band of about forty performers. Haydn's Symphony No. 6, in B flat; Sterndale Bennett's Overture *The Naiades*; and Rossini's *Il Barbiere di Siviglia*, were amongst the most important items in the programme. Mr. H. Taylor, of Wells Cathedral, was the vocalist, and Mr. George Risleigh conducted.

BUCKLEY, CHESTER.—An Organ Recital was given in the Congregational Church on Wednesday evening, December 26, 1877, by Mr. J. R. Griffiths, Organist of Highgate Congregational Church, London. The programme included pieces by Bach, Gounod, Neustadt, Mendelssohn, &c., all of which were excellently rendered, and gave great satisfaction to a numerous and appreciative audience. The Recital was varied by several songs sung by the Misses Catherall, Messrs. Jones, Hopwood, and Griffiths. The Recital (the first ever given in this neighbourhood) was in every sense a success, and is likely to be the forerunner of many other interesting evenings of the kind.

CARNARVOR.—A grand Concert was given in the recently erected Pavilion on the 12th ult. by the following artists: Mdlle. Alwina Valleria, Madame Lablache, Mdlle. Parodi, Signor Runcio, Signor del Puente, Signor Rocca, Signor Foli, M. Musin (violin), and Mr. F. H. Cowen (pianist). The programme contained a selection of Songs, Duets, Quartetts, &c., which were rendered in the most efficient manner, and received with the greatest appreciation. M. Musin's violin solos were warmly redemanded, his brilliant execution gaining the admiration of all. The instrumental portion of the concert, including Mr. Cowen's pianoforte accompaniments, was in itself a treat rarely to be met with in the Principality.

CLIFTON.—On Tuesday the 8th ult. two Classical Concerts were given at the Victoria Rooms by Mr. J. C. Daniel. The artists were Madame Norman-Néruda (violin), Mr. Charles Hallé (pianoforte), Herr Franz Néruda (violin), and Mdlle. Enriquez (vocalist). The programmes were excellently arranged, and included Beethoven's Grand Trios in D, Op. 70, No. 1, and in B flat, Op. 97; Mendelssohn's Grand Trio in C minor, Op. 66, Haydn's in G, and Schubert's Notturmo in E flat. Mr. Hallé's performances were highly appreciated, as were also the other solos. Mdlle. Enriquez gave some vocal music in her usual artistic style. The annual Ladies' Night of the Bristol Madrigal Society was given in the Victoria Rooms on Thursday the 10th ult., and was, as usual, one of the greatest treats afforded to local musicians in the course of the season. The programme consisted of compositions all of which had, we believe, been previously given by the Society, and the fact that no less than eight encores were demanded and conceded testifies to the popularity of the selection. The older Madrigal writers were represented by Morley, Hilton, Weelkes, Luca Marenzio, Wilbye, Ford, and Saville. Samuel Wesley's "O sing unto me, round about" represented a later date, and four Part-songs by modern composers (Leslie, Mendelssohn, Smart, and G. A. Macfarren) were also included in the selection. It would have been a slight to the memory of the late R. L. de Pearsall, who was one of the earliest members of this Society, and for which he wrote many of his popular compositions, if an open night had been given without some of his works being performed. On this occasion his charming Madrigal, "I saw lovely Phillis, and 'Sir Patrick Spens," had to be repeated, his Part-song, "O who will o'er the downs so free," being also included in the programme. Mr. E. A. Harvey, the Secretary, is to be congratulated on the excellence of the arrangements, and Mr. D. W. Rootham on the efficient manner in which he conducted.

COVENTRY.—The Christmas Services at St. John Baptist's Church commenced with full choral evensong on the Eve, at which Gounod's "Bethlehem" was sung as the Anthem, and at Matins on Christmas Day Sullivan's "Te Deum" in D and E. H. Thorne's Anthem "In the beginning was the Word." A full choral celebration of Holy Communion, at which Marbeck's music was used, concluded the Service. Processional and recessional hymns were sung at all the Festival Services. The choir, under the direction of Mr. J. Finch Thorne, performed the musical portions of the Services in a careful and reverent manner.—A performance of the *Messiah* was given on New Year's Day at the Corn Exchange by the Musical Society. The solos were sung by Miss Agnes Larkcom, Madame Patey, Mr. Vernon Rigby, and Mr. Thurlay Beale. The band and chorus, consisting of nearly 170 performers, were highly efficient. Mr. Arthur Trickett, F.C.C.O., conducted.

DARTFORD, KENT.—A very successful concert was given in the Victoria Assembly Rooms on Monday evening, the 21st ult. The artists were Miss Mary Davies, Miss Dones, Mr. Stedman, M. Buziau, Mr. Walter Pettit, and Mr. Henry Parker, all of whom were thoroughly appreciated by a large and fashionable audience. The concert was under the direction of Mr. Stedman, who provided an excellent programme.

EDINBURGH.—Sir Herbert Oakley's Organ Recital on the 10th ult. attracted a large audience. The programme was extremely interesting, and every piece was warmly received, Hummel's Aria, from his Septett, being enthusiastically encored.

ENNISKILLEN, IRELAND.—A purse of gold was given to Mr. Robert McKeeague, on Monday evening, the 14th ult., as a mark of respect for his long-continued services as bass singer in Enniskillen church choir. The presentation was made in the Town Hall, where an entertainment was provided for the clergy, churchwardens, organist, and choir. During the evening hymns, &c. were sung by the choir, under the direction of Mr. Arnold, the organist, and songs were given by various members of the choir.

ERITH.—On the 17th ult. the Choral Society gave a performance of Barnard's *Paradise Lost* (under the directorship of Mr. Richard Lemaire) at the Public Hall. The solos were rendered, for the first time, by members of the Society, and were admirably delivered, the soprano being particularly successful. The choir (which numbers about sixty voices) sang with great spirit and precision, showing that a vast amount of care had been bestowed upon the work by Conductor

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and singers. Mr. W. Byron accompanied with great skill on the piano, and Mr. Jury on the harmonium.

FALKIRK, N.B.—At the Christmas Service in Christ Church the musical portion was especially good. In the Anthem, "Behold, I bring you glad tidings" (Smith), the solo was sung by Mr. T. Sweeney; and the two Christmas hymns, "O come, all ye faithful," and "Hark, the herald angels sing," were heartily joined in by a large congregation. Mr. Watson Lee presided at the organ, and played Handel's "Pastoral Symphony" and "Silver Trumpets" as voluntaries. The Proper Psalms were chanted to Attwood in E flat and Turle in F, and the Te Deum was by Dr. Oakley in F.

GEORGETOWN, DEMERARA.—A performance of Handel's *Messiah* was given in St. Philip's Church on Friday, December 28, 1877, in aid of the funds of the church. The Oratorio was given under the direction of Mr. W. R. Colbeck (Organist of St. Philip's), who acted as chorus-master. This was, we understand, the first time an Oratorio has been given in Demerara, and the performance on the whole was most successful. The chorus numbered about 100 voices, and the soloists were amateurs. Mr. C. Fricke ably conducted, and Mr. W. R. Colbeck accompanied on the organ. Brass and reed instruments were introduced in some of the Choruses, played by members of the Militia Band. The performance gave great satisfaction to a large audience (His Excellency the Governor, Mrs. Kortright, and the Bishop of the Diocese being present), and the sum of about £125 was realised.

GLASGOW.—The introductory Concert for this year of the St. George's Choral Union took place in the City Hall on the 2nd ult. Gounod's *De Profundis* was performed for the first time, and met with a most favourable reception. This work was followed by Gade's *Crusaders*, a Cantata now well known in Glasgow. The vocalists were Miss Catherine Penna, Mr. J. H. Pearson, and Mr. W. Winn. Mr. J. T. Carrodd led the band, and Mr. William Moodie conducted.

GUELPH, ONTARIO, CANADA.—A Society entitled the "Guelph Musical Union" has been recently formed in this town, the object of which is stated to be "to promote the practice and performance of first-class music, both sacred and secular, by regular meetings for that purpose, and by public concert." The Association, which is placed under the conductorship of Professor Philip, is highly patronised; and there is every hope that it may do much to cultivate a taste for the best music in this locality.

KELSO.—On Friday evening, the 4th ult., a Miscellaneous Concert was given in the Corn Exchange by the chorus and band of the Choral Union, assisted by Miss C. Penna, Messrs. Sydney and Winn. Mrs. A. Heap contributed pianoforte solos, obtaining an encore for the first piece. Mr. Alfred Heap, Organist to the Earl of Home, conducted.

KENDAL.—On the 19th ult. a Concert of sacred and secular music was given in the Town Hall by Miss Harriet Kendall (of the Royal Academy of Music), assisted by Miss Emilie Lloyd (contralto), Mr. H. T. Bywater (tenor), and Mr. Farley Sinkins (bass). Selections from *Acis and Galatea*; *Judas Macabbeus*; *God, Thou art great*; *Fidelio*; *Martina*; *Lily of Killarney*; and *Les Huguenots* were extremely well rendered. An effective soprano song "Spring-child" (words and music by Miss Harriet Kendall) was given with great success.

LINCOLN.—Mendelssohn's *Elijah* was performed here for the first time on the 8th ult. The soloists were Miss Anna Williams, Miss Annie Butterworth, Mr. J. L. Wadmore, and Signor Foli, and Mr. E. Dunkerton, of Lincoln Cathedral Choir. The chorus numbered about seventy voices, besides which there was a band of over twenty performers, selected from the orchestras of Nottingham, Birmingham, Derby, and Lincoln. The performance was exceedingly good, and was thoroughly enjoyed by a crowded and fashionable audience. Mr. J. Barratt, Mus. Bac., Oxon., was the Conductor, and Mr. J. H. Twinn, Nottingham, led the band.

LIVERPOOL.—A musical service was held at St. Saviour's Church, Falkner Square, on December 27, when the Bach Society, assisted by several leading members of the Bootle Choral Society—both under the able guidance of Mr. J. W. Appleyard—gave the first five portions of the *Christmas Oratorio*. The Bach Society was only formed last winter, and from a small beginning is gradually increasing in proportions. Mr. Appleyard is a thorough and zealous Choirmaster, and the rendering of the various choral portions of the Oratorio was generally speaking admirable. The great Chorus, "Glory to God," was very finely sung; and among other numbers which were more than ordinarily successful was the beautiful Chorus in F, "Come and thank Him." The various Chorals were sung with a smoothness and attention to all marks of expression which call for high commendation. The solos were taken unostentatiously by various members of the Society. Dr. Bridge accompanied the music on the organ throughout.—The members of the North Philharmonic Society gave their annual performance of the *Messiah* on New Year's Night in the Hall of the College, Shaw Street, under the conductorship of Mr. J. Lloyd Parry, the Conductor of the Society. The principal vocalists were Mrs. Osgood, Miss Orridge, Mr. Selwyn Graham, and Mr. Tinney, of St. Paul's Cathedral. Mr. Henry Lawson led the band, and Mr. J. W. Waugh, F.C.O., presided at the organ. The band and chorus numbered over 200 performers. The soloists acquitted themselves in a highly satisfactory manner, and the Choruses were well sustained throughout. The spacious hall was crowded.

MELBOURNE.—The performance of Spohr's Oratorio *The Fall of Babylon* by the Melbourne Oratorio Society, on October 20, was highly creditable to all concerned, for, notwithstanding the want of power in several of the great Choruses, the evidence of careful preparation was shown throughout. Miss Christian, Mrs. Herz, and Mr. Armes Beaumont, assisted by Messrs. Lambie and Angus, were highly efficient in the solo parts. Mrs. Herz in the Songs "Dear child of bondage," and "O Zion, how bright are the hopes that attend thee," creating a marked effect, Miss Christian giving the music which fell to her share with that intelligence and artistic feeling to which she has accustomed her audience, and Mr. Beaumont proving himself unquestionably the best tenor singer of oratorio music in Australia. There was an excellent orchestra, led by Mr. E. King; and Mr. Herz was an able Conductor.

MOLD.—A special service was held in the Parish Church on the evening of St. John's Day, at which a portion of Handel's Oratorio the *Messiah* was sung by the united choirs of Mold, Gwersnfeld, and Caerfallwch. The whole was very well rendered, and reflected great credit on all the executants, the boys especially receiving great praise. The arrangements were under the control of Mr. Lyle, who presided at the organ. The members of the parish choir, in appreciation of the great pains Mr. Lyle has taken in instructing them, presented him, on Christmas Day, with a handsomely bound organ copy of the new edition of "Hymns Ancient and Modern," folio size.

MONTROSE.—On Friday evening, the 4th ult., the members of the Harmonic Union—Mr. C. B. Taylor, Conductor—gave their first Concert of the season in the Assembly Hall, before a large and appreciative audience. The first part of the programme consisted of Dr. Mason's new Cantata the *Voyage*, which was well rendered and much applauded. The second part was miscellaneous, consisting of Glees, Part-songs, and popular songs of the day. The concert reflected great credit upon the Conductor, and was one of the most successful ever given by the Union. Miss Maggie Taylor and Mr. John Hall presided at the pianoforte and harmonium.

NEW BROMPTON, KENT.—An Evening Concert was given in the Public Hall, on Tuesday the 16th ult., which was most successful. An Overture, and an improvised selection, by Mr. F. G. Chant, the pianist and accompanist executed; and the vocal music was well sung by Mr. H. Hoare's Concert and Glee Party, assisted by Miss Cissie Colesworthy. This young vocalist possesses a soprano voice of much power and considerable compass. Her songs were enthusiastically encored. Mr. Tom Jobling and Mr. W. H. Rowe fully deserved the applause they received.

NEW YORK.—Theodore Thomas's third Symphony Concert at Steinway Hall, on the 5th ult., included the following excellent works, all of which were well rendered: select movements from Handel, J. S. Bach's Concerto for three pianos, performed by Messrs. R. Hoffman, W. Mason, and F. Dulcken; masonic music by Mozart; Hoffmann, *Coriolan*, Beethoven; and Symphony by Brahms, Op. 68.

NORTH MALVERN.—The new organ, built by Mr. John Nicholson, of Worcester, for Holy Trinity Church, was opened on the 15th ult. by Mr. W. Haynes, Organist of the Priory Church, Malvern. There was full choral service in the morning, and at 3.30 an Organ Recital was given, when an excellent programme of classical music was performed before a crowded audience.

QUEENSTOWN.—On Friday evening, the 4th ult., a Concert was given in the large room of the Queen's Hotel in aid of the local Coal Fund, by the members of Rushbrook Choir, assisted by several friends. The programme was most attractive. Miss Miloro and Miss Power were encored in their songs; Messrs. W. W. Harvey, J. H. Scott, W. Wheeler, P. St. J. Murphy, and Captain Dashwood were well received in their solos, and Messrs. Harvey, Seymour, Wheeler, and Murphy elicited much applause for their rendering of two Orpheus glees. Miss Howard and Mr. Waters accompanied, and Mr. R. Howard conducted in a highly creditable manner. There was a large audience, and a good sum was realised for the fund.

RICHMOND, YORKS.—Mr. James H. Rooks gave his Annual Concert in the Assembly Rooms on Tuesday the 14th ult., when the first part of Handel's *Messiah*, and a miscellaneous selection of Part-songs, Duets, &c., were performed. The soloists in the *Messiah* were Mrs. J. G. Croft, Miss Charlesworth, Mr. Priestman, and Mr. C. G. Croft, and in the miscellaneous selection Miss Pollock, Miss Horne, Mr. W. Pybus Horne, Sir John Lawson, Bart. (violinello), Herr Moosmair (violin), and Mr. J. H. Rooks (piano). The Choruses and Part-songs were very effectively given by the Richmond Amateur Choral Union, under the direction of its Conductor, Mr. J. H. Rooks. The Choruses "And He shall purify," "For unto us," and "His yoke is easy" were especially well sung.

STROUD.—Special services were held at St. Lawrence's Church on Sunday the 6th ult. The services were fully choral. The music in the morning included Jackson's Te Deum and Jubilate, Tallis's Responses, Kyrie by Elvey, and Sanctus and "I will call upon the Lord" and "Glorious is Thy Name" from Mozart's *Twelfth Mass*. The sermon was preached by the vicar, the Rev. Dr. Badcock. In the evening the music included Jackson's Cantate and Deus and selections from Mozart's *Twelfth Mass*. The Psalms, both morning and evening, were chanted to Elvey's pointing, and selections from the *Twelfth Mass* were played as voluntaries. The choir (which is a voluntary one) was highly efficient; and Mr. Chew, the Organist and Choirmaster, played in a masterly manner.

THRAPSTONE, NORTHAMPTONSHIRE.—The members of the Choral Society gave a successful performance of Handel's *Messiah* on Wednesday the 16th ult. in the Corn Exchange, under the able conductorship of Mr. B. Manders, Organist and Choirmaster of the Parish Church, and St. Peter's College, Peterborough. The Choruses were sung with great precision and care. Miss Marion Williams, of the Royal Academy of Music, sang the soprano solos, and her rendering of "Rejoice greatly," and "I know that my Redeemer liveth" deserves the greatest praise. The contralto solos were excellently sung by Mrs. Stott, of Peterborough. The tenor and bass solos were most ably rendered by Messrs. Jones and Swift, of Peterborough Cathedral Choir. Mr. Manders, the Conductor of the Society, is to be congratulated on the successful result of his efforts.

TOWCESTER.—A complimentary Benefit Concert to Mr. Simmonds took place at the Town Hall on Tuesday the 8th ult., when a highly attractive programme was given. Madame Cress Lavers was very successful in "Let the bright seraphim" (which, in the absence of a band, was accompanied by Miss C. Bailey on the pianoforte and Mr. Simmonds on the harmonium); Miss Kermar (her first appearance at Towcester) by her brilliant singing at once established herself in the good opinion of her hearers; and Mr. Hilton, band-master 3rd N.R.V., gave his clarinet solo with much effect, and was deservedly applauded. Mr. Simmonds is to be congratulated on his audience, amongst which were most of the leading families of the town and neighbourhood where he has been a resident for the past twenty years.

ULVERSTON.—A recently formed Choral Society, under the able conductorship of Mr. E. Brown, Organist of St. James's, Barrow-in-Furness (with the Rev. F. G. McNally, L.M.S., as honorary secretary), was inaugurated by a concert on December 28, when there was a very crowded room. Romberg's *Lay of the Bell* and a miscellaneous selection were very creditably gone through by the members of the Society. The professional vocalists engaged were Madame Grayston, Messrs. Verney Binns and Rickard.

WAINFLEET.—On Tuesday the 15th ult. the Spilsby and Wainfleet Choral Society, under the direction of Mr. Keller, gave its seventh Concert, before a crowded audience. The programme, consisting of orchestral music, Part-songs, Duets, Songs, &c. was selected from the works of Mozart, H. Smart, G. A. Macfarren, Cowen, Pissuti, Danby, Braga, &c., and gave general satisfaction. Mr. T. L. Selby, Violoncellist, of Nottingham, and Mr. G. H. Gregory, Mus. Bac. Oxon., and Organist of the Parish Church, Boston, contributed greatly to the success of the concert.

WANDSWORTH.—The first Evening Concert of the Glee Union was given on the 14th ult. at the St. Michael's Mission Room, Bolingbroke Grove, Wandsworth Common. The programme was well arranged, and contained several well-known Glees, which were creditably sung by the choir. Miss Bessie Spear and Mr. Roberts made a favourable impression in their songs. Messrs. Charles Small, Strong, Hennings, and Linnington were also highly effective in their rendering of several old English Glees, &c. Miss Rosa Henman accompanied and played some pianoforte solos. The concert was under the direction of Mr. Thomas Chappell, Conductor of the Society. The proceeds will be given to the St. Michael's Mission Fund.

WATFORD.—A Concert in aid of the funds of the London Orphan Asylum was given in the Town Hall, under the direction of Sir Julius Benedict, on December 31. The artists were Miss Annie Sinclair, Mrs. Mudie-Bolingbroke, Mr. Faulkner Leigh, Signor Vergara, Mr. Wharton, and Mr. Burnham Horner. The hall was crowded, and the proceeds added to the funds of the Asylum amounted to £75.

WIMBLEDON.—Mr. Gerard Henry gave his third Annual Concert on Monday the 7th ult., assisted by Miss Marion Williams, R.A.M., Miss Martha Harries, R.A.M., Miss Green, Mr. Walter Wadmore, Mr. T. E. Gatehouse (violin), Mr. Stephen Jarvis and Mr. W. D. Sumner (solo pianists and Conductors). Miss Williams gave an excellent rendering of "Geler's Grave," as did Miss Harries of "The Lost Chord," each being redemanded. Mr. Gatehouse was very successful in his solos, which were highly appreciated. The *beneficiaire*, Mr. Gerard Henry, was well received in his selections, notably in a new baritone song composed for him by Mr. Stephen Jarvis, entitled "Country, Home, and King," which had to be repeated. The concert was a complete success.

WORKINGHAM.—Mr. T. S. Brown's Annual Concert took place at the Town Hall on Monday evening, the 14th ult. The vocalists were Miss Annie Sinclair, Miss Emily Brown, Mr. G. Packer, Mr. T. Hunt, Mr. A. Marriott, and Mr. B. Ramsbottom; violinists, Mr. J. S. Liddle and Master H. W. Hunt; accompanists, Messrs. J. S. Liddle, A. Marriott, and R. M. Brown. Miss Sinclair was enthusiastically recalled after each of her songs. Miss Brown gained an encore for "What we have loved, we love for ever" (Pissuti), and Mr. Ramsbottom for "Youth and age" (Adams). The Part-music was admirably rendered and warmly applauded. Mr. Liddle fully sustained his reputation as an excellent performer on both violin and pianoforte, and his pupil, Master Hunt, acquitted himself well. The instrumental part of the programme included compositions by Handel, Rubinstein, Bach, and Spohr.

WOLVERHAMPTON.—The members of the Festival Choral Society gave a performance of Mendelssohn's *Elijah* on December 28 in the Agricultural Hall. Mr. Stockley conducted. The artists were Miss Mary Davies (Parepa-Rosa Gold Medalist, R.A.M.), Madame Alice Barnett, Mr. J. H. Kearton, and Mr. J. L. Wadmore. The whole of the Solos, Recitatives, and Airs were admirably rendered. Miss Davies was highly effective in the Air, "Hear ye, Israel." The Choruses were throughout marked by the greatest precision.

WORCESTERSHIRE.—On New Year's Day a supper was given to the three choirs of the Parish Church, St. Gabriel's Church, and the Rhydd Court Chapel, Harley Castle (numbering about fifty), at the Rhydd Court, by Sir Edmund and Lady Lechmere. After supper, the esteemed Organist and Choirmaster of the Rhydd Court Chapel and St. Gabriel's, in responding to Sir Edmund's eulogistic remarks on the Organist's talent and care, and the consequent successful state of the choirs, proceeded on their behalf to offer for the acceptance of the Rev. T. W. Wood, Chaplain at Rhydd Court, a handsome barometer and hall clock, a set of *serviette* rings, and an illuminated address (admirably and chastely executed by Mr. W. Elzy, of Great Malvern), as an acknowledgement of his interest on their behalf during the past five years. The Rev. T. W. Wood, in thanking them for such an unexpected gift, said he could not speak too highly of Mr. Bovington, and the successful efforts he had made to bring the choirs into their present efficient state. The proceedings during the evening were interspersed with some excellent singing by various members of the choirs.

ORGAN APPOINTMENTS.—Mr. George H. Cox, Organist and Choirmaster to the Parish Church, Tettenhall, near Wolverhampton.—Mr. William Charles Hall, Organist and Choirmaster to St. John's Church, The Green, Southall, W.—Mr. William Masfield, jun., to the English Presbyterian Church, New John Street, West Birmingham.—Miss M. L. Clarke, to the Church of St. John the Baptist, East Harborne.—Mr. Alfred E. Ford, to St. Jude's, Gray's Inn Road.—Mr. Frederick Iliffe, Mus. Bac., Oxon., Organist and Choirmaster to St. Barnabas's Church, Oxford.—Mr. W. E. Stevenson, Organist and Choirmaster to St. James's Church, Croydon.—Mr. George Pearce, Organist and Choirmaster to St. Mary's Church, Monmouth.

CHOIR APPOINTMENTS.—Mr. Robert Scarlett, Choirmaster to St. Botolph, Aldgate.—Mr. F. A. Bridge, Choirmaster to St. Martin's-in-the-Fields.

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On December 31, 1877, at Milan, ALBERTO MAZZUCATO, in his 65th year.

On the 2nd ult., at the Oratory, Birmingham, the Rev. EDWARD CASWALL, aged 63.

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